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PHONOGRAPH MONTHLY REVIEW

OCTOBER, 1930

The Theremin

A Church Music Discography

Strawinski's "Apollo"

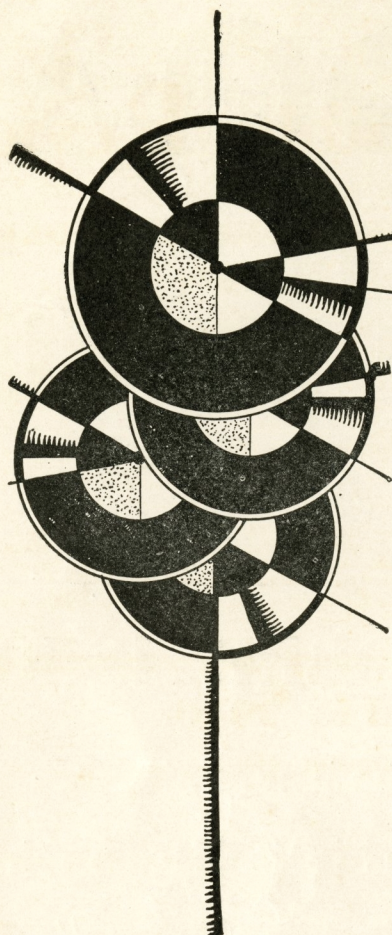
New Phono-Radio
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Notes and Reviews of
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Editorial

FOUR years objectively considered is no great stretch of time, but within its brief span recorded music and the phonograph have compressed an astounding history of progress. As I look back over the files of the first four years of THE PHONOGRAPH MONTHLY REVIEW I begin to realize the turbulence and extensiveness of the revolution that took place so close that at the time we scarcely glimpsed the forest for the trees. Perspective is easier to acquire now, and there is no difficulty in seeing where we who have been active in the phonograph movement have been short-sighted. Yet for all the fervour of our enthusiasm and rashness of many of our prophecies, have not the actual accomplishments of four years far surpassed our most excited prediction?

It was in June of 1926 that I first met Mr. Axel B. Johnson, then active in establishing a phonograph society in Boston and already with a company organized to publish a magazine—the first outside of *The Gramophone* in England—devoted exclusively to the phonograph and music on discs. Only those who were record collectors in the old days and knew the difficulties of obtaining recorded music of real significance, can have any adequate idea of how quixotic the scheme appeared at that time. But the hot blood of a “cause” and the joy of crusading burned in our veins, and Mr. Johnson by the sheer driving force of persistency and indefatigable energy succeeded somehow—it still has the air of a miracle—in getting out a magazine, and more, rooting it firmly. Hundreds of new publications were founded the same year, and every year since then, but while the large majority of them have gone the way of most journalistic flesh, this almost incredibly fantastic magazine of records is now entering on its fifth year.

From the chaotic and often highly impractical “phonograph enthusiasm” of 1926 and previous, a new art has emerged and is rapidly assuming well-articulated form. Phonography is no catch word. It has come to have a very genuine and vital meaning for those recognizing the psychological—even physiological—importance of music as a part of one’s daily life. The radio has opened up channels of musical communication to millions, but the sheer size and inclusiveness of its audience, the evanescence of its performances,—qualities that make it an unsurpassed audio-newspaper,—restrict it almost inevitable to a low cultural level. Recorded music with the inestimably valuable possibilities of infinite repetition and loftier aesthetic standards cultivates a more restricted field perhaps, but one that is far more significant. In the past music has been denied its rightful place among the muses solely by reason of its unavailability. Given the possibilities not only for hearing but also for study that the printed page gives poetry, drama, and fiction,—that the art of reproduction gives painting and sculpture,—music will enter into the cultural consciousness of the world no less than its sister arts.

It has taken phonography some four years to assume an articulate voice in America. It is really only within the last year or two that the previously constricted limits of the record buying public have been burst. But our readers are familiar with that revolution in the types and tastes of record buyers. They are primarily interested today in the directions of further advance and in orienting themselves among the tremendous literature of recorded music that has suddenly been made available by the phonograph companies here and in Europe. Trade winds shift and sails must be trimmed. THE PHONOGRAPH MONTHLY REVIEW has no fixed and rigid form. Without deviating from its primary interest it can—indeed *must*—alter and develop to follow the ever-expanding horizon of recorded music.

Signalizing its fifth birthday the magazine appears this month with a new front cover (the design of Emma C. Bourne) that is not only brighter and more in keeping with modern tendencies than the old cover, but that indicates more accurately the character and tone of the magazine itself. Our potential public is that of records themselves, and while our circulation has grown with constant acceleration among the older connoisseurs of recorded music, the far larger field of the new phonographic audience gives ample room for increased growth. As the magazine is placed on sale in the record shops throughout the country it meets its prospective readers at the intersecting point of common interests. To the new record buyers the magazine offers a guide to the maze of record releases, authoritative and I hope entertaining information on the progress of various aspects of phonography, the development of new instruments, and critical studies of various sections of the recorded literature. Such a guide is absolutely essential today, but even more than that function the magazine should serve as an articulate voice for the music amateur, and a common meeting ground for manufacturer, dealer, and record buyer.

The first issue of the P. M. R. stated that such an aim governed the establishment of the magazine. Regardless of the changes in style and in details of subject-matter, the policy of the magazine remains exactly the same. And at the beginning of our fifth year we re-affirm our faith in the phonograph and the importance of recorded music’s rôle in everyday life. We are proud to have played some part in rousing the public’s interest in discs, in giving sympathetic yet critical publicity to the manufacturers’ growing catalogues, in working with the more progressive dealers catering intelligently to the demand for the best in music, and in breaking ground for the establishment of record review columns in newspapers and magazines. The notable success of all these enterprises is irrefutable testimony to the fact that phonography has established itself and paved the way for the full realization of its unique and far-reaching potentialities.

The Theremin

The correlation of music from the ether and music on discs

Professor Sabaneev, founder of the Russian institute of Musical Sciences . . . anticipates, at least in aim, "the creation of an instrument in which the artistic will would exercise control over the properties of every note, but the realization of the note would be entrusted to the mechanism." Probabilities are the disappearance of the orchestra and the composition of music direct to the mechanism. The extension of the musical scale is hand in hand with the mechanization of music and the invention of new instruments for this mechanized music.

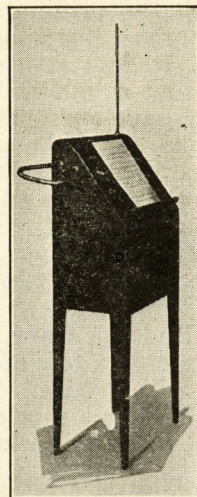
HARRY ALAN POTAMKIN

(in *The Phonograph Monthly Review* for July, 1930)

FORECASTS such as these have already found factual expression. Not one but several new instruments of the type Sabaneev anticipated are in the process of development, all of them utilizing that modern Aladdin's Lamp—the radio vacuum tube—the key to the myriad electrical phenomena which have become so essential a feature not only of science, but of our everyday life. At least one has progressed far beyond the experimental state, so far indeed as to command the attention of one of the large phonograph manufacturing companies and to win through it production on a commercial scale. The RCA Victor Theremin, the development of Professor Leon Theremin's "ether-wave musical instrument" or "Thereminvox," has been on the market since 1929, but for all the publicity it has received and all the enthusiastic endorsements of prominent figures in the music world, the layman still has scant idea of its actual characteristics and potentialities.

The Theremin suffers from the aura of hocus-focus with which it is enveloped in the popular mind. Mysteriously simple in appearance, it looks for all the world like a small writing desk from which a couple of projections extend. The operator plugs it in on the house lighting circuit, makes a few abracadabrian passes in the empty air, and presto, there is music. No wonder an innocent old lady at one demonstration voiced the suspicion that a record was concealed within the instrument. Echoes of the birth of the phonograph, when doubting Thomases examined the machine with the most minute scrutiny to discover the midget or speaking tubes that were surely hidden in it.

But like most epoch-making inventions, the Theremin is actually ridiculously simple in principle, depending, however, on a number of very considerably more intricate and highly developed working parts. The principle is this: Vacuum tubes or "radiotrons," when connected to electric circuits of the proper form, can be made to set up an electric current of an oscillating nature.



The Theremin

Such a current can be of any frequency of oscillation desired. It may be of so low a frequency of oscillation (corresponding to "pitch") that the current will operate a loudspeaker to make the latter sound a musical note. On the other hand, it might be of so high a frequency that the air vibration caused by an associated loudspeaker would be inaudible. It is the latter high frequency electric currents which are used in the Theremin. To produce audibility, two distinct oscillating currents are generated in separate oscillator systems, and then combined to produce a "beat" of audible pitch. The harmonic electric current so formed is amplified and applied to a loudspeaker to produce the air vibration we know as musical sound. No keyboard, strings, taut skin, reeds, or pipes are necessary—as in all other musical instruments—since the tone is formed electrically. The effect of the hands alone moving through sensitive electrical fields is sufficient to control the pitch, volume, etc., qualities of the tones produced. And with these qualities under exact control—one of course has a fully equipped and expressive musical instrument.

The Theremin employs a screen-grid UX-224 Radiotron, three UY-227's, a UX-120, two UX-171-A's, and a UX-280 Radiotron for power supply. It has two antennae (the straight and curved rods that project from the instrument). One antenna, a vertical metal rod at the top, controls the tone or pitch of the note produced. The other antenna is in the form of a loop at the left side of the instrument and controls the volume or intensity.

The instrument is named after the inventor, Professor Leon Theremin, a Russian musico-physicist in his early thirties. (The name is usually Englished in this country, with the "h" sounded. A friend of Theremin's tells me, however, that he is of French as well as Russian descent, and that he pronounces his own name Gallic-wise, with the "h" silent and a nasal "in".) Theremin's work with television, acoustics, and radio, carried on at the State Physico-Technical Institute in Russia, resulted in a number of inventions, of which the originally named Thereminvox or "ether-wave instrument" has become the best known. It was first demonstrated in this country two and a half or three years ago, when the inventor gave demonstrations in many leading cities. The astonishment of the public was a tribute more to the quasi-magical features of the instrument than to the purely musical, but the latter aspect attracted the attention of the leaders of the country's musical life, and drew out their liveliest praise. Gabrilowitsch, Rachmaninoff, Sir Henry Wood, Bruno Walter, Szigeti, Leo Slézac, Rudolph Ganz, Elizabeth Rethberg, Respighi, are only a few of those who spoke of the Theremin with praise. Dr. Stokowski—always alert to the latest musical developments—was perhaps the most enthusiastic:

... It is only a question of a few years before we will have entirely new methods of tone production by electrical means. Some of these new possibilities have been demonstrated by the Russian Theremin. ... Thus will begin a new era in music. ... One wonderful feature of the new electric instruments is, or will be, that there is practically no technical difficulty in playing them. There will be no more long hours of practice every day. Electricity will do all the mechanical part. The musician will give musicianship, interpretation, variety of tone color and tone volume and all the non-material side of music. ...

The rapid development of the first Thereminvox models and the promise the instrument gave of widespread popular appeal so impressed the Radio Corporation of America that it arranged with the inventor to take over the production and distribution of the instrument (renamed the Victor Theremin) on a commercial scale. It was put on the market by Victor dealers toward the end of 1929. Demonstrations are being given all over the country and a strong sales campaign is getting under way that will soon result in mass production to fill the awakening demand.

Such in brief is the nature and history of the Theremin to date. News reports and popular comment on the instrument have largely confined themselves to these aspects. Eventually, however, it must be judged on strictly aesthetic grounds. We know that it produces a musical tone of which pitch and volume can be controlled. But so does the ocarina, the "musical" saw, the flageolet. Is the tone a pleasing one? Can it be manipulated to expressive purpose? Is the instrument suitable for both solo and ensemble performance? Are there limitations that will prevent its acquiring and retaining favor among both the trained and untrained musical publics? Will it stimulate the so-called serious composers to write for it? The Theremin, or any other new instrument can attract attention by virtue of its

novelty, but eventually it must stand or fall by its ability to answer satisfactorily such questions.

At present the Theremin suffers from the enthusiasm of its admirers far more than from its own inherent limitations. There can be no doubt that it will greatly lessen the time for technical training by the elimination of strictly digital exercise. Anyone who can "carry a tune" or even think a tune should be able to play it. But like any other instrument of genuine musical worth, it is going to require musical abilities plus careful study plus intelligence to play *well*. There is no royal road to musical perfection. The vaunted ease of playing the Theremin should not be allowed to obscure the fact that good playing is never easy. The essential point is whether the results will justify study. If the entirely unmusical person can play it just as well (or as badly) as the person of genuine musical gifts, its artistic value will be that of the lowest common denominator, and its sphere of serious musical worth negligible.

Thinking musicians who have made a careful examination of the Theremin do not hold this view. They believe that it is worthy of study and that time and effort expended on it will be well spent. Already contemporary composers are writing for it, and at least one large work has been given public performance—Joseph Schillinger's *First Airphonic Suite* for Theremin and orchestra, performed by the Cleveland Orchestra in November of 1929, with Sokoloff conducting and Theremin himself in the role of soloist. (The composer, by the way, has a claim to phonographic fame through his work for the Russian State Institute of the History of Arts in recording the folk music of Georgian tribes—Khevsuri, Mokhevi, Mteuleti, and Ajari,—hitherto unknown to musical ethnographers.) It is rumored that Dr. Stokowski is interested in using the Theremin as an integral part of the orchestra, and that a new model is being made with a keyboard, so that fixed pitches can be determined. (The latter is necessary for orchestral use in order that the Theremin may make quick and accurate entrances in the courses of a piece).

The Theremin is primarily a cantilena instrument of strong, rich, singing tone. Tone colors may be varied to imitate—often with amazing versimilitude—the tone qualities of string, reed, and brass instruments, the soprano voice, and even string harmonics. Its range is between three and four octaves. A choir of Theremins, as has been demonstrated in concert, can cover the entire orchestral range of pitch and color.

The lengthy and tiresome cultivation of digital dexterity has long been the bugaboo of learning to play musical instruments. Bernard Shaw has pointed out the irony of one's having to become a sort of acrobat or gymnast with one's fingers in order to express oneself musically. Unquestionably the emphasis on finger technique has been a tremendous handicap to musical progress. It bars the person of a musical mind and recalcitrant fingers from an adequate expression of his innate musical feelings, and it puts a premium on technical virtuosity for the sheer sake of

virtuosity. The great faculty of the Theremin is to produce tones directly without intervention of a keyboard or mechanical contrivances. It plays in a pure scale (like the trombone or stringed instruments). Here the ability to "carry" a tune enters in. What the term really implies is a feeling for pitch relationships, an ability to play "in tune," one of the greatest musical requisites, and one that is often atrophied by the study of keyboard instruments which concentrate attention on hitting the right keys rather than producing the right (and a beautiful) tone. It is this very feature that removes the Theremin from the category of the musical toy or novelty. The player must either have a good sense of pitch discrimination ("a good ear"), or he must cultivate it. The Theremin, simple as it is to operate, stresses attention on the tone produced, which must be *felt*, or heard by the inner ear, before it can be correctly evolved from the instrument. In short, the Theremin is the closest possible approach to the human voice, which also requires a mental designation of pitch before accurate tones can be produced.

The person who can think accurate pitches, whether or not he can read printed music, will be able to play the Theremin well, just as he would be able to sing well if he were gifted with fine vocal organs. (A good voice and the ability to sing well are by no means synonymous, as any recital goer knows only too well.) The unmusical person will not find the Theremin a cure-all for his deficiencies, but its study will be of greater help to him than that of any other instrument, since he can concentrate almost wholly on developing a sense of pitch and later tone quality.

When the early models of the Theremin were demonstrated, a characteristic feature of the playing was the continuous slurring, the swoop or glissando, that is the supreme sin of inartistic singers or such instruments as the "musical saw." In the hands of a person who possesses the elements of good taste, even although he may not already possess any great degree of musical skill, this sort of playing can of course be avoided. Indeed it must be avoided if the Theremin is to qualify for genuine aesthetic significance. A faculty for cantilena does not involve inartistic use of legato.

I was recently present at a Theremin recital where the former continuous slur was entirely absent. The player held a small contact switch in the hand controlling the volume, by which he was enabled to cut notes off sharply, obtain staccato effects, and phrase deftly. His illustration of the way Theremin played Saint Saëns' *Swan* at one of the first Thereminvox recitals and the way it could be played with the small cut-off switch to eliminate slurs was a revelation of the steady growth in the instrument's artistic powers. Undoubtedly some such device will be a feature of the new models, but in any event it is so simple that it can easily be added to the older types.

The correlation of the "music from the ether" with that of music from discs, the partnership of Theremin and phonograph, is the latest development. Like any other homophonic instrument

(producing but one tone at a time), the Theremin is benefitted by an accompaniment. Piano or orchestra may be used to good advantage of course, and often are, but in order to completely remove the instrument from the exigencies of the keyboard and digital proficiency, and also to dispense with the need of an accompanist, the Victor company is preparing a series of accompaniment records. The Theremin may be coupled to an electrical phonograph so that its tone and the recorded tones are projected through the same loudspeaker, assuring a closer and more sympathetic blending of solo and accompaniment than has ever been possible hitherto. Skilled accompanists will record piano and orchestral accompaniments, made with a Theremin player who plays—but does not record—the solo part, so that allowance will be made for the natural flexibility of tempo, making the accompaniment appropriately supple, rather than a stiff metrical mould to which the soloists must conform.

The beginner is to be taught to play the instrument by the means of records also. The first lessons will consist of recorded Theremin examples of scales and notes for pitch practice, simple melodies, leading to arpeggios, octave and other interval jumps. Easy pieces will then be played in which the pupil is given a melody by another Theremin to imitate. Finally will come the purely accompaniment discs for which the player provides the solo voice. Duets, trios, etc., are possible, with the player providing one voice and the disc others, which may have been recorded by either Theremins or other instruments.

In the meantime or even after the new series of records is available, the Theremin may be used in connection with song or instrumental "pattern" discs, teaching the player to emulate the phrasing and tone qualities of a Casals, Kreisler, Ponselle, or Tibbett. A number of salon and light orchestral discs are recommended, but the more enterprising person will delight in "playing with" symphonic discs. Many Wagnerian excerpts are recorded with the vocal parts omitted; the Theremin might supply these. Or with an orchestral score, the Theremin could be used to double one of the orchestral parts. The possibilities are truly illimitable.

The Theremin's ultimate sphere in music remains to be defined. At the least it bids fair to emulate the saxophone. At best it may bring an entirely new note to music. The direction it takes depends upon the seriousness with which it is taken and the care with which it is played. But at all events it marks an advance in the elimination of intermediary mechanism between the *thinking* and the *sounding* of music. Its publicists are hardly forcing enthusiasm when they write, "... music leaps into being from the ends of your fingers ... it is, as it were, an extension of yourself. It is vitally and literally your music, brought into being by your body itself. It may be music in its ultimate and greatest form. . . ."

And, most significant for the phonophile, it offers a medium of active participation with the music of his cherished discs.

R.D.D.

A Church Music Discography

By REV. HERBERT BOYCE SATCHER

A list of the principal records of church music

THIS list does not pretend to be complete, but includes the principal recordings in this subject throughout the world for the past two years, or since the preparation of the article published in the June and July, 1928, issues of THE PHONOGRAPH MONTHLY REVIEW. Many records of hymns and sacred songs, spirituals, organ music, etc., are not included.

I. MASSES

1. Gregorian

THE ORDINARY OF THE MASS. Sung by the Piuix X Choir, College of the Sacred Heart, under the direction of Mrs. Justine B. Ward. Victor 7180-1. Four sides, 12 in., in album M-69.

Contains the six fixed parts of the Mass, the *Kyrie* being from the *MISSA ALME PATER*, the *Gloria*, *Sanctus*, *Benedictus*, and *Agnus* from the *MISSA CUM JUBILO*. The *Credo* is sung to the familiar 4th Mode melody. In addition, three selections from the priest's chant—the *Preface*, the *Pater Noster* (both of these to the TONUS SOLEMNIS), and the *Ite Missa Est*—are also included. Mrs. Ward is an exponent of the authentic Solesmes method of singing Plainsong, and these records show the excellent results which may be obtained from a choir of girls singing this beautiful old music designed originally for men's voices.

2. Polyphonic

PALESTRINA: MISSA PAPAE MARCELLI (1555?). Complete. Sung by the Choir of Westminster Cathedral, London. Victor 35941-4. Eight sides, 12 inch.

PALESTRINA: MISSA PAPAE MARCELLI (1555?). *Sanctus*. Sung by the Staats und Domchor, Berlin, Prof. Hugo Rüdel, conducting. Victor (German list) 9250. One side, 12 in.

BYRD: FIVE-PART MASS (1590?). *Agnus Dei*. Sung by the St. George's Singers, English Columbia 5547. One side, 10 in.

BOEZI: MISSA SOLEMNIS (1907). Complete. Sung by the Choir of the Julian Chapel, Rome, the composer conducting. H. M. V. D1761-4. Ten sides, 12 in., in album. A beautiful modern work, following the strict Polyphonic tradition.

3. Classic

BACH: MASS in B MINOR (1733). Complete. Sung by the Philharmonic Choir, London, with soloists, and the London Symphony Orchestra, Albert Coates, conducting. H. M. V. C1710-26. Thirty-four sides, 12 in., in two albums.

BACH: MASS in B MINOR (1733). *Sanctus*, and *Et Incarnatus* section of *Credo*. Sung by the Choir of St. William's Church, Strassburg. Parlophone 10831. Two sides, 12 in.

SCHUBERT: MASS in G MAJOR (1815). Complete. Sung by the Philharmonic Choir, London, with soloists and orchestra, C. Kennedy Scott, conducting. H. M. V. D1478-80. Six sides, 12 in.

BEETHOVEN: MISSA SOLEMNIS (1823). Complete. Sung by the Orfeo Catala de Barcelona, Lluís Millet, conducting. Victor 9133-44. Twenty-four sides, 12 in., in album M-29.

BEETHOVEN: MISSA SOLEMNIS (1823). Complete. Sung by the Bruno Kittel Choir, Berlin with soloists and the Berlin Philharmonic Orchestra. Brunswick 90020-30. Twenty-one sides, 12 in., in album 17.

BEETHOVEN: MISSA SOLEMNIS (1823). *Gloria in Excelsis* (Opening and *Quoniam* choruses) and *Credo* (*Et Resurrexit* through *Amen*). Sung by the Leeds Festival Choir of H. M. V. C1597-8. Four sides, 12 in.

II. REQUIEM MASS

VERDI: REQUIEM MASS (1873, in Memory of Alessandro Manzoni). Complete. Sung by the chorus, soloists, and orchestra of La Scala Theatre, Milan, Carlo Sabajno, conducting. Italian Victor AW 120-9. Twenty sides, 12 in., in album.

III. ANGLICAN COMMUNION SERVICE

MERBECKE: COMMUNION SERVICE (1550). Complete (except *Kyrie*). Sung by the Choir of St. George's Church, Hanover Square, London. English Columbia 9841-2. Three sides, 12 in.

This is largely an adaptation by Merbecke of the old Plainsong to fit the Reformed Liturgy of the Church of England. Included also is the Communion Hymn—"Now My Tongue the Mystery Telling"—sung to its proper Third Mode Plainsong Melody.

IV. MISCELLANEOUS SERVICE

1. Roman Catholic

ESLAVA: BENEDICTION HYMNS AND MOTETS. (1) *O Salutaris Hostia*; (2) *Tantum Ergo*; (3) *Adoremus*; (4) *Bone Pastor*. Sung by the Choir of Westminster Cathedral, London. H. M. V. C1611. Two sides, 12 in.

From available descriptions of this record, it is not clear whether or not all of this music is by the 19th century Spanish musician, Miguel Hilarion Eslava, but the *Bone Pastor* is by him.

2. Anglican

MARRIAGE SERVICE MUSIC. (1) Hymn—"Lead Us Heavenly Father" (Filitz); (2) Psalm 67 (Anglican Chant); (3) Hymn—"O Perfect Love" (Lord Crofton); (4) Wedding March (Mendelssohn). Sung by the Choir of St. George's Church, Hanover Square, London. English Columbia 9842. One side, 12 in.

This forms the fourth side of the two records containing the Merbecke Communion Service. The hymns are well sung, but the chanting of the Psalm is far from satisfactory, being done in the old stilted wooden manner of hurrying the recitative, holding the "rallying syllable", and drawing out the cadence. This is a mere caricature of good chanting.

3. Presbyterian

SCOTTISH CHURCH SERVICE. Consisting of psalms, paraphrases, prayers, and hymns, spoken and sung by the Rev. Dr. Fleming, and the Choir of St. Columba's Church, Pont Street, London. H. M. V. C1555-60. Twelve sides, 12 in., in album.

V. CANTICLES

1. Te Deum

JACKSON: Te Deum in F. Sung by the Sheffield Choir, Sir Henry Coward, conducting. English Columbia 9573. One side, 12 in.

BUCK: Te Deum in E Flat (Festival). Sung by Trinity Choir. Victor 35994. Two sides, 12 in.

The body of singers making this record should not be confused with the Choir of old Trinity Church, at the head of Wall Street, New York City. This Choir is composed of boys and men, and has never made records. The sopranos on this record are women, as is the case with all records made by "Trinity Choir," which is, I understand, a Victor house organization.

STANFORD: Te Deum in B Flat. Sung by the Choir of Westminster Abbey, Dr. E. Bullock, conducting. H. M. V. B2911. Two sides, 10 in.

The "Morning and Evening Service" and the "Communion Service", in B flat, by Sir Charles Villiers Stanford, contain some of the very finest of all English "Service" music. Fortunately this is a case where popularity and intrinsic worth are not at variance.

2. Benedictus

STANFORD: Benedictus in B Flat. Sung by the Choir of Westminster Abbey, Dr. E. Bullock, conducting. H. M. V. C1612. One side, 12 in.

3. Magnificat and Nunc Dimittis

GARRETT: (Magnificat only, no key given). Sung by the Choir of the Church of St. Mary-le-Bow, London. Broadcast Twelve 5111. One side, 10 in.

STANFORD: Magnificat and Nunc Dimittis in B Flat. Sung by the Westminster Abbey Special Choir. H. M. V. C1849. Two sides, 12 in.

VI. PSALMS

PSALMS 124 (Noble) and **125** (R. Lamb). Chanted by the Choir of St. George's Chapel, Windsor. English Columbia 4922. One side, 10 in.

PSALMS 23, 95, and 145 (No composers given). Chanted by the London Male Voice Octette. English Columbia 9502. Two sides, 12 in.

PSALMS 65 (Cooke) and **85** (Martin). Chanted by the London Male Voice Octette. English Columbia 5428. Two sides, 10 in.

PSALMS 46 (Plainsong, Tone V) and **91** (Goss). Chanted by the Choir of St. Nicholas College, Chislehurst, Kent, English Columbia DB17. Two sides, 10 in.

Within recent years the art of chanting has received new impetus by the publication of many newly-edited Psalters, pointed in accordance with natural speech rhythms, and designed to rid the Church of the horrible method of chanting alluded to above. All of these records illustrate the new-found beauty of correct chanting, particularly the ones by the London Male Voice Octette, whose chanting is as perfect as chanting can be.

VII. HYMNS

Ancient Irish Melody

"I BIND UNTO MYSELF TODAY" (Words probably by St. Patrick, 5th century): Tune—"St. Patrick's Breastplate" (arr. by C. Burke). Sung by the Choir of the Temple Church, London. H. M. V. C1878. One side, 12 in.

2. Traditional or Folk Melodies

"FAITH OF OUR FATHERS" (F. W. Faber, 1849): Tune—Traditional. Sung by the London Catholic Choir. English Columbia 4967. One side, 19 in.

"HAIL QUEEN OF HEAVEN" (Metrical Translation by Dr. Lingard, 1842, of "Salve Regina"); Tune—"Stella" (English Traditional Melody). Sung by the London Catholic Choir. English Columbia 4967. One side, 10 in.

3. German Chorales

"EIN FESTE BURG IST UNSER GOTT" (Luther's paraphrase of Psalm 46, 1529): Melody written by Luther for this paraphrase, harmonized by J. S. Bach. Sung by the Staats und Domchor, Berlin. Columbia G40157-D. One side, 12 in.

"LOBE DEN HERREN" (Hymn by Joachim Neander, 1680, based on Psalms 103 and 150): Melody from the Stralsung Gesangbuch, 1665. Sung by the Staats und Domchor, Berlin. Columbia G50147-D. One side, 12 in.

"LEAD US HEAVENLY FATHER" (James Edmeston, 1821): Tune—"Mannheim", by F. Filitz, 1847. (Modern, but chorale style). Sung by the Choir of St. Margaret's Church, Westminster. H. M. V. B2531. Part of one side, 10 in.

4. Old Psalter Tunes

"O WORSHIP THE KING" (Paraphrase of Psalm 104, by Sir Robert Grant, 1833): Tune—"Old 104th" from Ravenscroft's Psalter, 1621, and is possibly by him. (arr. by G. Thalben Ball). Sung by the Choir of the Temple Church, London. H. M. V. B3047. One side, 10 in.

"THE SON OF GOD GOES FORTH TO WAR" (St. Stephen's Day hymn by Bishop Reginald Heber, 1827): Tune—"St. Anne", attributed to William Croft, 1708. The varied accompaniment for this tune written by Sir Arthur Sullivan is here used. Sung by the "Church Choir". Zonophone 5338. One side, 10 in.

5. 18th Century Roman Catholic Tunes

"TANTUM ERGO" (Stanzas 5 and 6 of the Hymn—"Pange Lingua", by St. Thomas Aquinas, 1263): Tune later known as "Alleluia Dulce Carmen", by Samuel Webbe, 1782. Sung by the London Catholic Choir. English Columbia 4969. One side, 10 in.

"O SALUTARIS HOSTIA" (Stanzas 5 and 6 of the Hymn—"Verbum Supernum", by St. Thomas Aquinas, 1263): Tune now known as "Melcombe", by Samuel Webbe, 1782. Sung by the London Catholic Choir. English Columbia 4969. One side, 10 in.

6. Victorian Tunes

"THE VOICE THAT BREATHED O'ER EDEN" (John Keble, 1857): Tune—"St. Alphege", by Dr. Henry J. Gauntlett, 1852. Sung by the Choir of St. Margaret's Church, Westminster. H. M. V. B2531. One side, 10 in.

"FIERCE RAGED THE TEMPEST" (Godfrey Thring 1862): Tune—"St. Aelred", by Dr. J. B. Dykes, 1862. Sung by the "Church Choir". Zonophone 5338. One side, 10 in.

"PRAISE MY SOUL THE KING OF HEAVEN" (Paraphrase of Psalm 103, by Henry F. Lyte, 1834): Tune—"Praise My Soul", written for this hymn by Sir John Goss, 1869. Sung by the Choir of the Temple Church, London. H. M. V. One side, 10 in.

7. Modern Tunes

"FOR ALL THE SAINTS" (Bishop W. W. How, 1864): Tune—"Sine Nomine" by Dr. R. Vaughan Williams, 1906. Sung by the Choir of the Church of St. Mary-le-Bow, London. Broadcast Twelve 5111. One side, 10 in.

VIII. CAROLS

1. French Traditional

"LES ANGES DANS NOS CAMPAGNES" and **"ENTRES LE BOEUF ET L'ANE GRIS"** (arr. by F. A. Gavaert). Sung by the Choeurs Religieux, M. Gellier, conducting. Victor (French list) 81603. Two sides, 10 in.

2. German Traditional

"JOSEPH LIEBER, JOSEPH MEIN" (arr. by S. Ochs). Sung by the Philharmonic Choir, Berlin, Siegfried Ochs, conducting. Victor (German list) 81679. One side, 10 in.

3. English Traditional

"TAKE THY TABOR" and **"ST. MARY'S CAROL"**. Sung by the Westminster Cathedral Choir. H. M. V. B3189. One side, 10 in.

"WASSAIL SONG" (Old North of England Tune) and **"WHAT CHILD IS THIS"** (Tune—"Greensleeves"). Sung by the St. George's Singers. English Columbia 5467. One side, 10 in.

"THE MOON SHINES BRIGHT" (Passion Carol—"The Bellman's Song") and

"I SAW THREE SHIPS COME SAILING IN" and **"THE HOLLY AND THE IVY"**. Sung by the St. George's Singers. English Columbia 5468. Two sides, 10 in.

4. Modern Settings

HOPKINS: "WE THREE KINGS OF ORIENT ARE". Sung by the St. George's Singers. English Columbia 5467. One side, 10 in.

HOWELLS: "HERE IS THE LITTLE DOOR". Sung by the Choir of Westminster Cathedral. H. M. V. B3189. One side, 10 in.

Anciently, the Carol was not often sung in Church, but frequently was danced as well as sung on the way to Church. But those were the days when there was most colour and joy in religion.

IX. LATIN MOTETS

1. English

BYRD: AVE REGINA (Lenten Vesper Antiphon) and **BYRD: AVE VERUM CORPUS** (14th Century Prose, probably by Pope Innocent VI). Sung by the Choir of Westminster Cathedral. H. M. V. C1606. Two sides, 12 in.

BYRD: EXSURGE DOMINE (Gradual for 3rd Sunday in Lent, from Psalm 9:19). Sung by the Westminster Abbey Special Choir, Dr. E. Bullock, conducting. H. M. V. C1678. One side, 12 in.

BYRD: JUSTORUM ANIMAE (Offertory for All Saints' Day, from Wisdom 3). Sung by the St. George's Singers. English Columbia 5547. One side, 10 in.

MORLEY: NOLO MORTEM PECCATORIS. Sung by the Choir of Westminster Abbey, Dr. E. Bullock, conducting. H. M. V. B2892. One side, 10 in.

CHILD: O BONE JESU. Sung by the Westminster Abbey Special Choir, Dr. E. Bullock, conducting. H. M. V. C1678. One side, 12 in.

HASBERRY: ECCE SACERDOS MAGNUS (Gradual for the Feast of St. Thomas of Canterbury—Thomas a Becket—, based on Ecclesiasticus 44) and
WADDINGTON: SALVE REGINA (Trinity-tide Vesper Antiphon, probably by Hermannus Contractus, d. 1054). Rendered by the Spanish Place, London, Choral and Orchestral Society, Robert L. Hasberry, conducting. Parlophone E10920. Two sides, 12 in.

2. German

MOZART: AVE VERUM CORPUS. Sung by the Choir of Westminster Abbey, Dr. E. Bullock, conducting. H. M. V. B2892. One side, 10 in.
MOZART: AVE VERUM CORPUS. Sung by the Boys of the Hofnung Chapel Choir, Vienna. Parlophone R20080. One side, 12 in.
MOZART: AVE VERUM CORPUS. Sung by the London Catholic Choir. English Columbia 4968. One side, 10 in.
HIMMEL: INCLINA AD ME. Sung by the London Catholic Choir. English Columbia 4970. One side, 10 in.

3. Italian

ARCADELT: AVE MARIA (Proper Offertory for the 4th Sunday in Advent, and many other occasions, from St. Luke 1: 28). Sung by the London Catholic Choir. English Columbia 4968. One side, 10 in.
CALDARA: REGINA COELI (Paschaltide Vesper Antiphon). Sung by the Staats und Domchor, Prof. Hugo Rudel, conducting. Victor (German list) 9250. One side, 12 in.
PALESTRINA: VENI CREATOR SPIRITUS (Pentecost Vesper Hymn and Ordination Hymn, probably by Rhabanus Maurus, 9th century). Sung by the London Catholic Choir. English Columbia 4970. One side, 10 in.
PALESTRINA: TENEBRAE FACTAE SUNT (Holy Week Responses). Sung by the Chorus of La Scala Opera House, Milan. Parlophone E10804. One side, 12 in.
MORENO: AVE VERUM CORPUS, and
PETTORELLI: TU ES PETRUS (Communio for the Feast of St. Peter, from St. Matthew 16: 18). Sung by the Polyphonic Choir of the Eucharistic Congress at Sydney, Australia, 1928, Mario Pettorelli, conducting. Parlophone E10820. Two sides, 12 in.

4. Spanish

VITTORIA: AVE MARIA. Sung by the Choir of Montserrat Monastery, Spain. Spanish H. M. V. AE2033. One side.
VITTORIA: TANTUM ERGO. Sung by the Chorus of La Scala Opera House, Milan. Parlophone E10804. One side, 12 in.
MITTERER: O SANCTISSIMA. Sung by the Choir of Montserrat Monastery, Spain. Spanish H. M. V. AE2033. One side.

X. ANTHEMS

1. English Schools

GIBBONS: HOSANNA TO THE SON OF DAVID. Sung by the Royal Choral Society, Dr. Malcolm Sargent, conducting. H. M. V. C1740. One side, 12 in.
PURCELL: REMEMBER NOT LORD. Sung by the Choir of Canterbury Cathedral, Dr. C. C. Palmer, conducting. H. M. V. B3038. One side, 10 in..
ATTWOOD: COME HOLY GHOST. Sung by the Choir of Southwark Cathedral, E. T. Cook, conducting. Edison Bell Electron 0237. One side, 10 in.
ATTWOOD: TEACH ME O LORD. Sung by the Choir of St. George's Chapel, Windsor, Canon E. H. Fellowes, conducting. English Columbia 4922. One side, 10 in.
CLARK-WHITFIELD: I WILL LIFT UP MINE EYES. Sung by the Sheffield Choir, Sir Henry Coward, conducting. English Columbia 9573. One side, 12 in.
WESLEY: BLESSED BE THE GOD AND FATHER. Sung by the Choir of the Temple Church, London, G. Thalben Ball, conducting. H. M. V. C1541. Two sides, 12 in.
BARNABY: BREAK FORTH INTO JOY. Sung by the Sheffield Choir, Sir Henry Coward, conducting. English Columbia 9387. One side, 12 in.
OAKLEY: COMES AT TIMES A STILLNESS. Sung by the Choir of Canterbury Cathedral, Dr. C. C. Palmer, conducting. H. M. V. B3038. One side, 10 in.
PARRY (JOSEPH): JERUSALEM. Sung by the Sheffield Choir, Sir Henry Coward, conducting. English Columbia 9763. One side, 12 in.
PARRY (JOSEPH): JERUSALEM. Sung by the Choir of the City Temple, London. Broadcast Twelve 5143. One side, 10 in.
STANFORD: GLORIOUS AND POWERFUL GOD. Sung by the Choir of Westminster Abbey, Dr. E. Bullock, conducting. H. M. V. C1612. One side, 12 in.
ELGAR: O HEARKEN THOU UNTO THE VOICE. Sung by the Choir of St. George's Chapel, Windsor, Sir H. Walford Davies, conducting. English Columbia 9808. One side, 12 in.
ELGAR: JESUS WORD OF GOD INCARNATE. Sung by the Choir of Southwark Cathedral, E. T. Cook, conducting. Edison Bell Electron 0237. One side, 10 in.

ELGAR: I SING THE BIRTH. Sung by the Royal Choral Society, Dr. Malcolm Sargent, conducting. H. M. V. C1740. One side, 12 in.
WOOD: HAIL GLADDENING LIGHT. Sung by the Choir of St. Paul's Cathedral, London, Dr. Stanley Marchant, conducting. H. M. V. B3103. One side, 10 in.
DAVIES: O THOU THAT HEAREST PRAYER. Sung by the Westbourne Choir, Glasgow, A. M. Henderson, conducting. English Columbia 9885. One side, 12 in.
DAVIES: LET US NOW PRAISE FAMOUS MEN. Sung by the Sheffield Choir, Sir Henry Coward, conducting. English Columbia 9763. One side, 12 in.
HOLST: PSALM 86. Sung by the Philharmonic Choir, London, C. Kennedy Scott, conducting. H. M. V. D1375. Two sides, 12 in.
WEBBER: NOW ONCE AGAIN. Sung by the Royal Choral Society, Dr. Malcolm Sargent, conducting. H. M. V. B3125. One side, 10 in.

2. German School

BACH: CANTATA NO. 70 (Watch Ye Pray Ye) and
BACH: CANTATA NO. 50 (Now Shall the Grace). Sung by the Leeds Festival Choir, Sir Hugh Allen, conducting. H. M. V. C1596. Two sides, 12 in.
BACH: BLESSING, GLORY AND WISDOM. Sung by the Choir of Westminster Abbey, Dr. E. Bullock, conducting. H. M. V. C1850. Two sides, 12 in.
BACH: KOMM SUSSEER TOD. Sung by Hulda Lashanska, Soprano, with Chorus and Orchestra. Victor 7085. One side, 12 in.
BEETHOVEN: DIE EHRE GOTTES (Die Himmel Ruhmen). Sung by the Basilica Choir, Pius Kalt, conducting. Brunswick 90030. One side, 12 in.
SPOHR: AS PANTS THE HART. Sung by the Sheffield Choir, with Helen Talbot, Soprano, Sir Henry Coward, conducting. English Columbia 9387. One side, 12 in.
SPOHR: AS PANTS THE HART. Sung by Chorus, with Orchestra and Organ, and Master John Gwilym Griffiths, Soprano. English Columbia 9615. One side, 12 in.
RITTER: GROSSER GOTT WIR LOBEN DICH and
KOCH: EHRE SEI GOTT IN DER HOHE. Sung by the Basilica Choir, Pius Kalt, conducting. English Brunswick 80034. Two sides, 12 in.

3. Russian School

TRADITIONAL: 1st PSALM OF DAVID. Sung by the Don Cossacks Choir, Serge Jaroff, conducting. English Columbia DX12. One side, 12 in.
BORTNYANSKY: HOW GREATLY OUR LORD IS GLORIFIED. Sung by the Don Cossacks Choir, Serge Jaroff, conducting. English Columbia 9438. One side, 12 in.
TCHAIKOWSKY: ANGELS EVER LOVING. Sung by the Choir of St. Paul's Cathedral, London, Dr. Stanley Marchant, conducting. H. M. V. B3103. One side, 10 in.
TCHESNOKOFF: SAFEGUARD O LORD and
TCHESNOKOFF: SAVE O LORD. Sung by the Don Cossacks Choir, Serge Jaroff, conducting. English Columbia 9910. Two sides, 12 in.
ARKANGELSKY: GOD HEAR MY PRAYER. Sung by the Don Cossacks Choir, Serge Jaroff, conducting. English Columbia DX12. One side, 12 in.

4. French School

ADAM: O HOLY NIGHT and
GOUNOD: NAZARETH (arr. by Dudley Buck). Sung by the Columbia Mixed Chorus. Columbia 50097D. Two sides, 12 in.

5. American School

SHELLEY: THE KING OF LOVE MY SHEPHERD IS and
SHELLEY: SAVIOUR WHEN NIGHT INVOLVES THE SKIES. Sung by Trinity Choir. Victor 36011. Two sides, 12 in.

XI. ORATORIO

1. English School

HANDEL: MESSIAH (1742). Overture and Pastoral Symphony. Played by the British Broadcasting Co.'s Orchestra, Sir Thomas Beecham, conducting. Columbia 50092-D. Two sides, 12 in.
HANDEL: MESSIAH (1742). Surely He Hath Borne Our Griefs and Worthy Is the Lamb. Sung by the British Broadcasting Co.'s Choir, Sir Thomas Beecham, conducting. Columbia 50093-D. Two sides, 12 in.
HANDEL: MESSIAH. Every Valley Shall Be Exalted, Sung by Hubert Elsdell, Tenor, and His Yoke Is Easy, Sung by the British Broadcasting Co.'s Choir, Sir Thomas Beecham, conducting. Columbia 50094-D. Two sides, 12 in.
HANDEL: MESSIAH. I know That My Redeemer Liveth. Sung by Master E. Lough, Soprano. H. M. V. B2656. Two sides, 10 in.

- HANDEL: MESSIAH. He Shall Feed His Flock.** Sung by the Boys of Salisbury Cathedral Choir, Dr. W. G. Alcock, conducting. H. M. V. B2814. One side, 10 in.
- HANDEL: JUDAS MACCABEUS (1746). O Father Whose Almighty Power, We Come in Bright Array, See the Conquering Hero Comes, and Sing Unto God.** Sung by the Sheffield Choir, Sir Henry Coward, conducting. English Columbia 9724. Two sides, 12 in.
- SULLIVAN: THE GOLDEN LEGEND (1886). The Night Is Calm.** Sung by Florence Austral, Soprano, and the Royal Opera Chorus, John Barbirolli, conducting. H. M. V. D1506. One side, 12 in.
- SULLIVAN: THE LIGHT OF THE WORLD. Yea Though I Walk Through the Valley.** Sung by the Choir of Salisbury Cathedral, Dr. W. G. Alcock, conducting. H. M. V. B2814. One side, 10 in.
- STAINER: THE CRUCIFIXION (1887). Complete (except Hymns).** Sung by the British Broadcasting Co.'s Choir, with Francis Russell, Tenor, Robert Easton, Baritone, Stanford Robinson, conducting. English Columbia 9675-80. Twelve sides, 12 in., in album.
- STAINER: THE CRUCIFIXION (1887). Complete.** Sung by Trinity Choir, with Richard Crooks, Tenor, and Lawrence Tibbett, Baritone. Victor 9424-9. Twelve sides, 12 in., in album M-64.
- STAINER: THE CRUCIFIXION (1887). Processional to Calvary, And As Moses Lifted Up the Serpent, God So Loved the World, Is It Nothing to You, The Appeal of the Crucified, and Hymn—"All For Jesus" (Last verse).** Sung by the Choir of the Church of St. Marylebone, London, Ronald G. Tomblin, conducting. English Columbia 9315-17. Six sides, 12 in.
- STAINER: THE CRUCIFIXION (1887). Fling Wide the Gates, Hymn—"Cross of Jesus", Hymn—"Holy Jesus By Thy Passion", The Appeal of the Crucified, Hymn—"I Adore Thee", and Hymn—"All For Jesus."** Sung by the Choir of the City Temple, London, Vincent Thomas, conducting. Broadcast Twelve 5043-4. Four sides, 10 in.
- BANTOCK: PILGRIM'S PROGRESS (1928). In Praise of Famous Men, and The Pilgrim Now Hath Found His Lord.** Sung by the National Choir, Stanford Robinson, conducting. German H. M. V. EH258. One side, 12 in.

2. German School

- BACH: ST. MATTHEW PASSION (1729). Duet and Chorus—"So Ist Mein Jesus Nun Gefangen" (No. 33—Behold My Saviour Now Is Taken), Chorales—"Wer Hat Dich So Geschlagen" (No. 46—O Lord Who Dares to Smite Thee), and "O Haupt Voll Blut und Wunden" (No. 63—O Thou With Hate Surrounded).** Sung by the Bruno Kittel Choir, Berlin, with Lotte Leonard, Soprano, and Emmi Leisner, Contralto. Polydor 66721. Two sides, 12 in.

- HAYDN: DIE JAHRESZEITEN (THE SEASONS) (1801). Chorus—"Komm O Holder Lenz".** Sung by the Choir of the Singakademie, Berlin, Dr. Georg Schumann, conducting. German H. M. V. EH258. One side, 12 in.
- BEETHOVEN: THE MOUNT OF OLIVES (1803). Chorus—"Hallelujah".** Sung by the Choir of the Temple Church, London. H. M. V. C1878. One side, 12 in.
- MENDELSSOHN: ELIJAH (1845). Complete (with a few cuts).** Sung by the British Broadcasting Co.'s National Chorus, with soloists, Stanford Robinson, conducting. English Columbia DB49-63. Thirty sides, 10 in.
- MENDELSSOHN: ELIJAH (1845). Help Lord, Yet Doth the Lord See It Not, Blessed Are the Men, Baal We Cry to Thee, Thanks Be to God, Be Not Afraid, Behold God the Lord, And Then Shall Your Light Break Forth.** Sung by the Royal Choral Society, Dr. Malcolm Sargent, conducting. H. M. V. C1668-71. Eight sides, 12 in.
- MENDELSSOHN: ELIJAH (1845). Trio—"Lift Thine Eyes".** Sung by the Boys of Hoffnung Chapel Choir, Vienna. Parlophone R20080. One side, 12 in.
- MENDELSSOHN: ELIJAH (1845). Baal We Cry to Thee, and Thanks Be to God.** Sung by the Sheffield Choir, Sir Henry Coward, conducting. English Columbia DX16. Two sides, 12 in.
- BRUCKNER: TE DEUM (1885). Opening Chorus and Tu Rex Glorise.** Sung by the Bruckner Choir. Parlophone E10710. Two sides, 12 in.
- BRAHMS: EIN DEUTSCHES REQUIEM (1867). I. Selig Sind die Da Leid Tragen (Blessed Are They That Mourn).** Sung by the Choir of the Singakademie, Berlin, Dr. Georg Schumann, conducting. German H. M. V. EH257-8. Three sides, 12 in.
- BRAHMS: EIN DEUTSCHES REQUIEM (1867). II. Denn Alles Fleisch Es Ist Wie Gras (Behold All Flesh Is As the Grass).** Sung by the Choir of the Singakademie, Berlin, Dr. Georg Schumann, conducting. German H. M. V. EH265-6. Four sides, 12 in.
- BRAHMS: EIN DEUTSCHES REQUIEM (1867). IV. Wie Lieblich Sind Deine Wohnungen (How Lovely Is Thy Dwelling Place).** Sung by the Choir of the Singakademie, Berlin, Dr. Georg Schumann, conducting. German H. M. V. EG939. Two sides, 10 in.
- BRAHMS: EIN DEUTSCHES REQUIEM (1867). V. Ye That Now Are Sorrowful.** Sung by Florence Austral, Soprano, and the Royal Opera Chorus. Victor 9395. Two sides, 12 in.

3. Italian School

- ROSSINI: STABAT MATER (1832). Inflammatu.** Sung by Florence Austral, Soprano, and the Royal Opera Chorus. H. M. V. D1506. One side, 12 in.

Phonographic Echoes

Official Japanese Anthem Recording

The recent Columbia recording of the Japanese National Anthem, "Kimigayo," is receiving probably more official backing than any other record known, according to reports from the Nipponophone Company, a Columbia Japanese subsidiary. This disc (Columbia 41030-F) contains the Imperial National Anthem of Japan sung in Japanese by a mixed chorus of 230 voices, accompanied by the Imperial Academy of Music Orchestra, and was made by special request of the Japanese government. It was designed for the purpose of demonstrating the correct rendition of the anthem. The Department of Education, in its effort to establish a proper tradition for the singing of the anthem, has enlisted all schools and colleges in Japan to ask every family in the empire to have one of the records. All theatres in Japan have agreed to play the anthem before or after their programs. Copies of the disc have been sent to each of the fifty-one Japanese ambassadors and ministers in the foreign capitals of the world. In four months of concerts of the record, given throughout Japan by Columbia branches, over 513,800 people were in attendance.

The Gramophone

Another indication of phonographic interest and progress in Japan is the establishment of a publication devoted exclusively to the phonograph and recorded music of all countries. The magazine is called *The Gramophile* and the first number was issued last February. It was founded by a group of phonographically-minded Japanese, several of whom are familiar contributors to the Correspondence Columns of *THE PHONOGRAPH MONTHLY REVIEW* and *The Gramophone*: Hajime Fukaya, Junzaburo Mori, F. Fujita, Z. Nakamura, S. Aoki, T. Nonomura, and others.

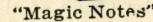
Mr. Fujita is sending us copies of the magazine and promises to contribute an article on current phonographic conditions in Japan. A list of translated titles in the first five issues of *the Gramophile* which Mr. Fujita has sent us gives a good idea of the attractive and informative nature of the articles: "How to Start a Collection of Records," "Reminiscence of Records," "News from Abroad," "Death of Emmy Destinn," studies of Thibaud, Sir Henry Wood, Menuhin, etc., in addition to reviews of current releases.

Our Japanese friends have always pioneered in phonography, even at a time when the better recordings were available only by importation at an excessive cost. Now that Columbia, Victor, and Polydor affiliations have established Japanese factories, the cream of the world's recording is made easily available there, and should lead to an accelerated musical progress. Messrs. Fukaya, Fujita, Mori, et al, surely have the best wishes of every record collector.

Golden Pyramid Needles

Continuing about phonograph needles, we have at hand a box of Golden Pyramid needles made by the British Needle Company, Limited, Redditch, England. The package consists of an all metal pyramid, beautifully lacquered in gold, with a hole through the apex, from which the needles are delivered one at a time when the pyramid is tilted. Obviously this type of container has many advantages over the old fashioned tin in that the needles cannot spill when the pyramid is tipped over; there are no sharp lids to hurt the fingers and being totally enclosed the needles are not liable to rust. The needles themselves give excellent reproduction and a minimum of surface noise. They are made in four tones, Soft, Medium, Loud and Extra Loud.

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WITH: WEBER: Abu Hassan: Overture
Dr. Max von Schillings and Symphony Orchestra

2274-D	{	Alleluja (Mozart)	Anna Case
10 inch, 75c		Care Selve (Handel) Soprano Solos	
50243-D	{	SLY: La canzone dell' Orso (Orso's Song) (Wolf-Ferrari)	Francesco Merli
12 inch, \$1.25		SLY: Non sono un buffone (No Buffoon Am I) (Wolf-Ferrari) Tenor Solos	
50246-D	{	Nachtgang (At Night) (Richard Strauss)	Ivar Andresen, Dr. Franz Hallasch at the Piano
12 inch, \$1.25		Ruhe, Meine Seele! (Rest Thee, My Spirit!) (Richard Strauss) Bass Solos	
2262-D	{	Etude in G Flat, Op. 25, No. 9 (Chopin); Study on the Same Etude (Godowsky)	Victor Schioler
10 inch, 75c		Prelude in G Minor (Rachmaninoff) Piano Solos	
2260-D	{	Toccata in A Flat—In 2 Parts (de la Tombelle)	Edouard Commette
10 inch, 75c		Pipe Organ Solo Recorded in St. Jean Cathedral, Lyons, France	
50244-D	{	THE BARTERED BRIDE: Selection—Parts 1 and 2 (Smetana—arr. Schneider) Instrumental	Elie Cohen, Chef d'Orchestre, Opéra-Comique, Paris
12 inch, \$1.25		THE BARTERED BRIDE: Selection—Parts 3 and 4 (Smetana—arr. Schneider) Instrumental	
50245-D	{	THE BARTERED BRIDE: Selection—Parts 3 and 4 (Smetana—arr. Schneider) Instrumental	Elie Cohen, Chef d'Orchestre, Opéra-Comique, Paris
12 inch, \$1.25		THE BARTERED BRIDE: Selection—Parts 3 and 4 (Smetana—arr. Schneider) Instrumental	
G-50241-D†	{	MESSIDOR: Entr'acte Symphonique—In 2 Parts (Bruneau) Instrumental	G. Cloëz
12 inch, \$1.25		Philharmonic Orchestra of Paris, under direction of G. Cloëz	

2261-D { Onward Christian Soldiers
10 inch. 75c { Lead Kindly Light Vocals Columbia Vocal Ensemble

2272-D	{	Serenade (Frezin)	
10 inch, 75c		Berceuse Melancolique (Goeyens) Violoncello Solos Adolphe Frezin, 'Cello Soloist of Brussels Royal Conservatory	
10 inch, 75c	{	Serenata Mignonne (Becce)	
2273-D		Czardas (Nicklass-Kempner) Violin Solos	Boris Lensky
G-50242-D+	{	Marche Miniature Viennoise (Kreisler)	Edith Lorand Trio
12 inch, \$1.25		Syncope (Kreisler) Edith Lorand (Violin); Armin Liebermann ('Cello); Michael Raucheisen (Piano)	

"New Tiger Rag"
"Nola"

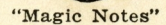
Fox Trots

No. 2277-D, 75c

* * [REDACTED]
* * [REDACTED]
* [REDACTED]

Columbia "NEW PROCESS" **Records**
Viva-tonal Recording - The Records without Scratch

Columbia Phonograph Company, Inc., New York



2277-D 10 inch, 75c	{ New Tiger Rag Nola Fox Trots	Paul Whiteman and His Orchestra
2263-D 10 inch, 75c	{ Song of the Congo (from First National Picture "Bright Lights") The Wedding of the Birds Fox Trots	Paul Whiteman and His Orchestra
2276-D 10 inch, 75c	{ Go Home and Tell Your Mother (from Metro-Goldwyn-Mayer Picture "Love in the Rough") I'm Doin' That Thing (from Metro-Goldwyn-Mayer Picture "Love in the Rough") Fox Trots	Guy Lombardo and His Royal Canadians
2269-D 10 inch, 75c	{ So Beats My Heart for You (from "Rah, Rah, Daze") When I Close My Eyes and Dream Fox Trots	Will Osborne and His Orchestra
2266-D 10 inch, 75c	{ Moonlight on the Colorado Somewhere in Old Wyoming Waltzes	Ben Selvin and His Orchestra
2264-D 10 inch, 75c	{ I Wonder How It Feels (To Be Head Over Heels in Love) What's the Use? Fox Trots	Paul Specht and His Orchestra
2275-D 10 inch, 75c	{ Don't Tell Her What's Happened to Me Tomorrow Is Another Day (from Warner Bros. Picture "Big Boy") Fox Trots	Ted Wallace and His Campus Boys
2271-D 10 inch, 75c	{ I Don't Mind Walkin' in the Rain (When I'm Walkin' in the Rain with You) My Blue Bird Was Caught in the Rain Fox Trots	Ipana Troubadours, S. C. Lanin—Director
2267-D 10 inch, 75c	{ The Kiss Waltz (from Motion Picture "Dancing Sweeties") All Through the Night Waltzes	The Cavaliers (Waltz Artists)
2279-D 10 inch, 75c	{ When the Organ Played at Twilight When I Look to the West (I Think of You) Waltzes	The Cavaliers (Waltz Artists)

2280-D 10 inch, 75c	{ Don't Tell Her What's Happened to Me The Kiss Waltz (from Warner Bros. Production "Dancing Sweeties" Ruth Etting
2270-D 10 inch, 75c	{ Still Get a Thrill (Thinking of You) Just You and I Lee Morse and Her Blue Grass Boys
2265-D 10 inch, 75c	{ Confessin' (That I Love You) My Heart Belongs to the Girl Who Belongs to Somebody Else Art Gillham (The Whispering Pianist
2281-D 10 inch, 75c	{ Tomorrow Is Another Day (from Warner Bros. Picture "Big Boy") This Side of Paradise Irving Kaufman
2278-D 10 inch, 75c	{ A Big Bouquet for You If You Can't Have the Girl of Your Dreams Charles Lawman
2268-D 10 inch, 75c	{ (Way Out There in) TALL TIMBER (Still Runnin' Round) IN THE WILDERNESS Willard Robison

†This record is offered for sale in the United States of America and Canada only.
*Reg. U.S. Pat. Off.

The 1930-1931 Phono-Radio Models

Continuation from the last issue

Errata

IN preparing the copy for the first installment of THE PHONOGRAPH MONTHLY REVIEW's survey of the 1930-1931 Phono-Radio instruments, very confusing errors were made in the article captioned "Victor," page 405, second column, September issue. The Superheterodyne models there described are produced by the Radiola Division of the RCA-Victor Company, Inc., and are entirely separate from the Micro-Synchronous models produced by the Victor Division of the same corporation. The heading should have read "Radiola;" the instrument pictured should have been captioned "Radiola Combination Model 86;" and the description of the home recording device (which is a feature of both Radiola and Victor Radio-Electrola) should have been more clearly phrased. These clumsy errors are entirely the magazine's fault, and sincere apologies are due to both the Victor and Radiola Divisions. We trust that the following description of the new Victor models, and the corrected description of the Radiola line, will serve to remove the confusion the former article must have caused among many of our readers.

Victor

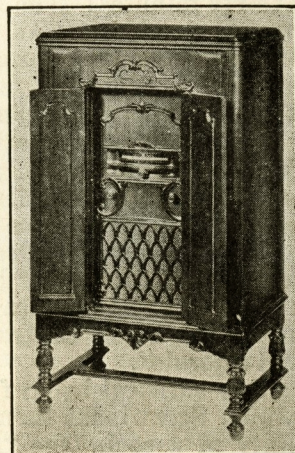
Information on the new Victor Models, R-35, R-39, and RE-57, was not available for publication before the middle of September, and so the following is the first material on these remarkable new instruments to appear in our pages. It should be of intense interest to our readers, from whom we have been receiving a constant bombardment of inquiries concerning the new line.

The new Victor line features a five circuit screen-grid Micro-Synchronous radio, available alone in two models, and combined with a New Victor Electrola in a third. A number of distinct innovations have been introduced, not the least of which is the incorporation of a home recording device in the Radio-Electrola, the first time, that such equipment has been made an integral part of a standard phonograph model.

The other advancements continue the steady progress made by RCA-Victor technicians toward tonal and selective perfection and mark a new high level in their long series of engineering and musical triumphs.

The radio retains the Micro-Synchronous principle that was so successful a feature of the first Victor Radios, but it is radically altered in other fundamentals. Eight Radiotrons are employed in all. There are five tuned circuits with four screen-grid tubes, including the new power detector. The speaker is a new and scientifically improved corrugated cone. Maximum selectivity has been obtained with remarkable sensitivity, ruling out overlapping stations and greatly widening the range of reception. The tuning is straight-line and only one knob is used—operating the new V-shaped, sharply defined station finder which moves easily behind the transparent, calibrated dial. Finder and station markers are plainly identifiable, always in sight, and highly accurate.

Victor standards of tonal quality are strictly adhered to in spite of the strong emphasis on selectivity, sensitivity, and the elimination of "mechanical shadows." A convenient knob operates the new Victor tone control, incorporated in each of the three models, and which emphasizes the treble when



Victor Radio-Electrola RE-57

turned to the right, and brings out the bass and reduces static and local interference when turned to the left.

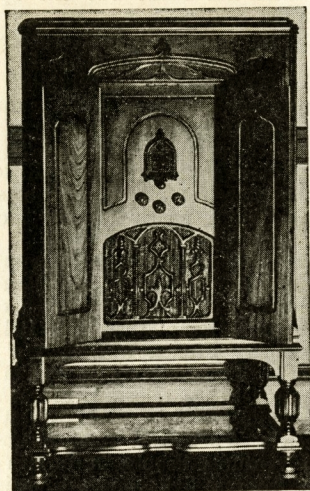
The cabinets are specially designed to combine beauty with excellent acoustical properties. Victor Radio Model R-35 is walnut-finished and designed in the classical Italian manner. There is an unusually attractive speaker grille set against a background of polychrome damask cloth. The dimensions are 36 x 25 5/5 x 15 3/4 inches. List price, less tubes, \$152.50. Victor Radio Model R-39 has a cabinet of selected and walnut-finished matched woods, designed in a modern adaption of the classical Italian style. The doors, end, top and bottom rails are panelled in butt walnut, and there are brass handles to harmonize with the design of the cabinet. The dimensions are 43 3/8 x 27 x 16 7/ inches. List price, less tubes, \$185.00.

The Radio-Electrola is Model RE-57—three musical instruments in one. The radio chassis is the same as that of Model R-39, and the Electrola element is also newly and radically improved. A super-dynamic amplification system and a newly perfected inertia type tone-arm and pick-up are employed. The turntable is started and stopped by automatic control, eliminating the usual lever. The home recording device, perhaps the most sensational of the new features, foreshadows a new era in phonography, and points to the phonograph emulating the notable popularity of camera and ciné camera for home entertainment and the permanent enshrinement of family memories. The mechanism is small, compact, and neatly tucked away within the cabinet. The microphone is of a new and simplified type, fitted with a light and comfortable handle, and plugged in by an extension cord to the instrument. The unbreakable discs are six-inches in diameter and may be played as soon as they have been recorded. Recording is as simple as dictating a letter, and may be done by individuals or by a small group. The records may be used as articulate greeting cards, to record the progress and correct the faults of the music student, to train aspirants for radio or talkie success, to form part of a "living memory album," recording important radio programs, etc., etc.

The cabinet of Victor Model RE-57 is of classical Italian design, walnut-finished, with a front of oriental woods, doors of butt walnut, and brass handles to match the design. The dimensions are 46 x 27½ x 18¼ inches. List price, less tubes (but including the home recording device) \$285.00.

Radiola

The Radiola line employs the Superheterodyne principle, and utilizes nine Radiotrons, four of which are of the screen-grid type. There are nine tuned circuits. Features are an improved electro-dynamic speaker matched to the cabinet's acoustics; the push-pull amplifier, eliminating AC hum and providing ample volume for any occasion; illuminated and magnified tuning dial, calibrated in kilocycles; a volume control of new design; local and long distance switch; and an improved filter design. The cabinets are of durable five-ply walnut veneer, carved with artistic decorative motifs, harmonizing with furnishings of any home.



Radiola Combination Model 86

Radiola Models 80 and 82 are radios. The former is a low-boy, and the latter is of the high-boy type, equipped with a new tone color control permitting the adjustment of tone to the listener's individual desire. Radiola Model 86, which also possess the tone color control feature, is equipped with the latest type improved electric phonograph, including an automatic stop, constant speed induction disc motor, and a new inertia type pick-up. An outstanding new feature of Radiola Model 86 is home recording by which personal speech and voice may be recorded in the home, and by which excerpts of favorable radio programs may be recorded as they come in over the air and played back immediately.

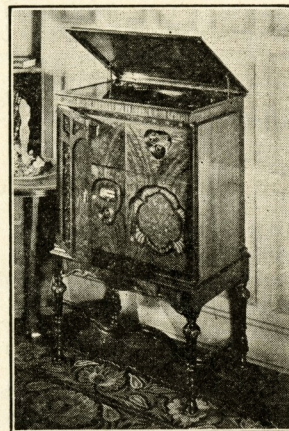
Bosch

A new radio feature has been included in the new Bosch Radio models 60D and 60E—the speaker mute by which it is possible to tune from one station to another with the speaker silent, eliminating the distracting sound of stations passed through. Similarly announcements interrupting a musical program may be easily shut off without necessitating switching off the entire instrument. Full automatic volume control maintains steady volume and eliminates serious fading. An additional type 224 screen-grid tube is employed in the circuit in such a way as to act as an input reservoir. When signal surges build up excessive volume the overload is absorbed, and when the signal fades, the volume is automatically brought up.

Other features of the new Bosch line are electrical tuning

—permitting exact tuning without the aid of the ear, and full tone control of tonal qualities. Model 60E is priced at \$250.00 less tubes, and Model 60D at \$195.00 less tubes. Both are nine tube sets and are available for either AC or DC, 25 or 60 cycle operation. A combination radio-phonograph set has not yet been announced.

Brunswick



Brunswick Automatic Model 42

The Brunswick Automatic, Model 42, was mentioned briefly in the last issue. Since then we have obtained a photograph for reproduction and also had the opportunity of hearing the instrument in action. The radio is the same as that in the regular Brunswick radio line, and is located in the lower left-hand corner of the instrument. As may be seen by the picture, the machine is exceedingly compact, and very deftly designed for its purpose. Twenty ten-inch discs may be played at one loading. They are placed in the well on the top of the instrument, and a very simple, yet highly ingenious device—utilizing the pull of gravity—changes records and slides the played discs into the chamber in the upper left-hand corner of the cabinet. A button permits skipping any disc one does not wish to play. The principle of the entire mechanism is simplicity, the makers realizing the public's distrust of complex apparatus and the marked likelihood of such device's breaking down. The result of a long series of experimentation was the present model which is as virtually fool-proof as a machine can be. "Permo-point" needles are used and the reproduction of both records and radio lives up to the best Brunswick standards. The list price is \$450.00.

Fada

The list price of the Fada phonograph-radio combination should be \$328.00 instead of \$298.00 as given on page 409 of our last issue.

General Electric

A recording device has been added to the General Electric radio-phonograph combination briefly described last month. A specially constructed needle is actuated by the pick-up on which a weight is placed during recording to ensure deep cutting. Recording is possible either with a microphone or directly from radio broadcasts. The records supplied for home recording are made of pressed paper held together by an acetate binder.

Sentinel

The new Sentinel line includes a combination instrument, Model 12, list price \$180.00, less tubes. The radio chassis employs seven tubes, three of which are screen-grid. There is a device for tone control.

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 5 Boylston Street, Cambridge, Massachusetts.

The New vs. the Old.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The advent of the wax cylinder marked the beginning of phonograph history, just as it also denoted the opening of an important new chapter in the history of music itself, called "recorded music," regardless of where the collectors of electric recordings exclusively considered it to have started.

Several years ago, long before the rebirth of electrical recording, there was a stock advertising phrase much used by the various phonograph companies entitled, "recorded for posterity," was it but a delusion?

Just as the permanent cylinder was considered as a great improvement over the wax, the disc soon proved more convenient than the cylinder, and electrical recording has finally triumphed over the acoustic.

Remarkable advances!

Certainly, but the record of tomorrow will be just as much greater than that of today, judged by tomorrow's standards, so it is hard to understand why some of the newer advocates of the phonograph should be so lacking in appreciation of its past accomplishments.

Television is now accepted as one of the problems bound to be successfully solved within the next few years, by scientists and laymen alike, yet there are few who have given thought to its inevitable influence on records and recording.

The fact is, that as soon as television reaches a practical commercial stage, it will be possible to record sight and sound on the same record!

This is self evident, inasmuch as sight and sound will have been reduced to the same medium,—electrical vibrations, and anything that can be broadcast can likewise be recorded.

Add to this, already contemplated improvements in the technique of recording and reproduction and one has a pretty fair idea of what the records of 1930 will look like to the average phonovisor fan of 1940,—just like silent pictures do to the talky fans of today!

However, the writer has great respect for the rapidly expanding field of great orchestral recording and does not wish to be considered as outside the fold of those who in buying, sustain and nourish it.

Nevertheless, the collecting of contemporarily recorded art exclusively might as well be considered to merit its proponents the ill-conceived title of "phono-crank," as to those who confine themselves to historical records alone.

There is absolutely no doubt in my mind but what many of the acoustic records that are extant today, will someday prove to be of incalculable value in preserving for posterity the magnificent art of many of the past generations' greatest artists, many of whom are dead or past the peaks of their careers.

The combined judgment of thousands of critical collectors plus the mellowing influence of time will separate the wheat from the chaff in a most positive way.

There are acoustic records of voices that are superior to the electrical records of the same voices, insofar as the voices themselves are concerned, and this is a fact which can be amply demonstrated.

There always has been a great deal more truth in the old records than the old instruments would bring out, and it is entirely within reason to expect that newer models to come will get even more out of them.

Naturally, the old cylinders are handicapped in comparison with other acoustic records because of the lack of equipment to play them electrically, but I'll wager that anyone that takes the time to make a fundamentally correct pickup instrument to play these records through the regular amplifying system, will be amazed at the results.

Nanticoke, Pa.

W. L. WELCH

Mme. Ritter-Ciampi

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Recently I have discovered some information concerning Mme. Gabrielle Ritter-Ciampi, the French-Italian soprano of the Paris Opera; who has recorded for Pathe, Polydor, and Brunswick, and who has made but one appearance, I believe, in the United States.

She is the daughter of Cecile Ritter, a French soprano of Marseilles, who at the age of 16 made her public debut in the premiere of Masse's "Paul et Virginie." Mlle. Ritter, a student of her brother, made a striking and beautiful Virginie; of her performance, in a magazine of the time which I have, the Paris correspondent states: "It would be difficult to imagine a more glorious couple. (Ritter and the tenor Capoul). Mlle. Ritter has magnificent black hair (blonde, for the occasion), falling nearly to her knees; large, hazel eyes, filled with charming melancholy."

Mme. Ritter Ciampi is the wife of a prominent French lawyer, and her first trip to the United States was with him, and not professionally. She is planning a concert tour this winter, I understand. Her father was Italian, and so she has not the customary French whiteness of tone. Her records have shown her beautiful voice; and in addition to the three which Brunswick has released, there are no less than fifteen of her records listed in the 1929 catalogue of Pathe sapphire-cut records. There is a treasure-trove there for the phonophile who ventures deeply in foreign catalogues, and her disks range from a light opera selection to the most familiar of standard coloratura selections, and even lyric selections by Puccini, Gounod, Massenet and Mozart.

St. Johns, Michigan

HAROLD BARNES

The Phonograph in Literature

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I do not know how widespread the interest is in literary references to the phonograph, mention of which has been made occasionally in the Correspondence Column, so I simply pass on the following extract for which it is worth. It appears in a novel by Jacob Schaffner published in 1926, "Das Grosse Erlebuiss" which has not as far as I know been translated into English.

Kuno Wudrich, a noted professor of chemistry in Berlin, has estranged himself from his wife through neglecting her for his work, and is discussing with his friend von Palentz ways and means for remedying the situation. The latter suggests a phonograph in the house and the conversation proceeds:

"A phonograph? To what end? We have an excellent piano.

"Each in his own way. The phonograph, I believe, awakens more enthusiasm today than the piano. It is the friend of young and old, man, woman, and child, in all conditions of life and in all woods.

"Well, you are becoming positively lyrical and our wonderful piano literature?

"One cannot always hear the piano. But a good phonograph one can hear at all times—where there is a phonograph, and one knows how to handle it, there a real discord never sets in.

"That begins to sound almost like the epigram about faith. Are you familiar with it? 'Where faith, there love, where love, there peace, where peace, there God, where God, no troubles? So now it's the phonograph.

"The radio is really said to be even more amusing.

"Should I not also present my wife with a flying machine?" (ironically).

However the phonograph duly arrives but unfortunately proves von Palentz, in this instance, a fallible prophet, since Wudrick's wife finds it a poor substitute for the personal attention she craves. Her mood remains unsoftened while she dutifully but mechanically (no pun) plays the records through and then begins over again: Wagner, Verdi, Beethoven, Strauss, father and son, arias waltzes, shimmies, Kuote, Hempel, Leisner, Caruso. It is perhaps only fair to say however that later the strains of the Lohengrin Bridal March stir responsive chords in the hearts of both Wudrick and his wife.

I might add that the first Leisner record released by an American company was reviewed in the August issue. Curiously, so far as I can find, there are no records of the elder Strauss, mentioned in the group above, released in this country, excepting the Radetzky March, and even here due honor is begrudged him, both Victor and Columbia listing it amongst the compositions of the younger Strauss.

Since I am not familiar with any of his work I cannot say whether this neglect is justified from a musical standpoint, though as is well-known, he also was called the "Waltz King" in his day and Grove's dictionary almost rates him above his son since it states the latter was "hardly less gifted than his father."

Denver, Colo.

H. E. KLEIST

Melba; Patti; Elwes

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Those looking for the best records by the following artists will find the enclosed list of records of exceptionally good value. Melba's best record by miles is her "Addio" from "La Bohème," and those who would like a Melba record in their collection will find the recording first rate, and not as thin as some of her other records are. At this point I would like to tell those who would like to order this record to obtain a Camden pressing, and not the one with the piano accompaniment, made in England in 1904, as I believe both matrices survive. If one gets the H. M. V. one he will be very disappointed. People in these days always seem to get the wrong recording of some song or operatic aria. For instance, Caruso's fine recording of "M'appari" from "Martha" is often ordered wrongly. The Victor one now supplied is excellent, but people in England often buy the one also recorded in Camden, a different recording, in the Historical Catalogue No. 2, which is not so well recorded. The correspondents are forever asking for Patti's best record. I would recommend without any hesitation a new pressing of 03079, Tosti's "Serenata," and as a runner-up, 03051, "Voi che sapete," which happens to be her first record. These two are delightful. The Bispham records in the current Columbia catalogue are some of his best available recordings. Bispham also made many records for the old Gramophone and Typewriter Company, but these are unavailable. American gramophiles do not seem to obtain records by the late Gervase Elwes, the most artistic tenor of his generation. Elwes, who died in 1921, was infinitely a greater artist than Caruso at his best, and although it is a pity that his records are not by any means perfect, I can take it upon my shoulders to recommend his Columbia (England) records of Vaughn Williams' "On Wenlock Edge," which are very artistic indeed. Arthur Brooks, the Manager of the Columbia Company in England says, "One evening I was amongst the privileged to listen to Gervase Elwes record "On Wenlock Edge" to the obligati of the Lener String Quartet, and hardened listener that I am, I was completely carried away by his artistry." Elwes' Columbia records are preferable to his H. M. V. records, which are pre-war recordings.

Shanghai, China

S. E. LEVY

". . . The Untampered Originals

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The review of Moussorgsky's "Night on Bare Mountain" expressed a wish I have long shared, that the unbowlerized work of this composer might finally be made available to the general public. The work has been begun with "Boris," and a printed score faithful to Moussorgsky's original manuscript has been published. Recordings are still to be made, however, and meanwhile it is only in Rimsky-Korsakow's version that the vast majority of opera goers are able to hear the music performed. Moussorgsky's idiom, that seemed

so bare and uncouth to Rimsky-Korsakow and his contemporaries, is far more in keeping with the modern temper and feeling than Rimsky's own writing, which for all its use of local Russian and oriental color, betrays no less than Tchaikowsky's, the hand of the academician trained to conventional models. Like the early collectors of folk music, the academicians endeavor to "correct" and "refine," smoothing down striking and original features to a characterless orthodoxy. The fact that Moussorgsky's work, even after it has been gilded by Rimsky, betrays its inherent forcefulness and distinction, is proof that the untampered original is to be ranked among the noblest and most revolutionary music of all time.

Kansas City, Missouri

L. V.

Cyril Scott; Tolstoy; Albani

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Your review of a Columbia record of Cyril Scott playing piano versions of two of his own compositions recalls to my mind a coincidence.

Nina Wilcox Putnam in her autobiography published some months ago in the Saturday Evening Post mentions that one of the liveliest recollections of her childhood is that of a cylinder phonograph, playing a record which was "announced" thus: "Good-bye, Dolly Gray. Sung by Mr. Cyril Scott."

Can it be that the "British theosophist-composer" was, in 1898, or thereabouts, a warbler of sweetly sentimental songs of lovers' partings and deeds of valor which invariably terminated fatally for our Hero? Or is there more than one Cyril Scott? Not long ago I ran across an item in the New York Herald Tribune which mentioned that "the veteran distinguished actor," Cyril Scott, was playing a prominent part in some production, the name of which I do not at this moment recall. I had identified him with the "Dolly Gray" man, but this "Theosophist" composer, with whose works I am not familiar, has upset my equilibrium. How many Cyril Scotts are there, anyway?

Another interesting phonographic reference occurs in 'Dreiser Looks at Russia,' in which the author mentions being present at a celebration of the birth of Tolstoy, held in Tolstoy's own home, and hearing records made by the lamented writer, spoken in Russian, English, German and French. I had known of the existence of the English record, which is still listed in the Historical Section of the Gramophone catalog; but had not heard of the others. I wonder if they were privately recorded or listed in some European catalog?

Inquiry was recently made as to whether Emma Albani ever made records. I have been able to find none listed in any of my catalogs, but have a fiendishly vivid recollection of having seen somewhere a mention of a recording of "Nymphs and Fauns" by her. Only I can't remember where I saw it. No doubt our friend, Mr. Levy, of Shanghai, can enlighten us.

Marion, Virginia

ULYSSES J. WALSH

A Phonographic High Water Mark

I have observed with keen interest the recent out-break in hostilities between the passionate advocates of "historical" and "contemporaneous" recordings—the reactionaries and forward-lookers of phonography. While maintaining a certain neutrality (I yield to no one in my admiration for some of the marvellous accomplishments of the ancient acoustical era), I am astonished by the singular inability of the "old-timers" to realize that the phonograph owes its very existence today to the new recording. If it were not for the microphone and amplifying circuits the phonograph today would be more extinct than Serpent, the Russian Bassoon, or the Lute.

As I write I am listening to the Brunswick recording of Richard Strauss's *Don Juan*, conducted by the composer himself. Such perfection of orchestral reproduction (to my mind these discs mark the highest level of modern recording attainments) demonstrates irrefutably that the phonograph today has at last come into its own. Discs such as these are the most convincing argument against the reactionaries. It will not take many more of such calibre to establish the phonograph as a pace-setter in musical merits to concert hall performances.

Yonkers, N. Y.

L. CROSBY

Reviews of New Records

Special reviews of larger works / classified reviews of domestic releases / notes
on new European releases / brief reviews of current importations

Longer Reviews

Carmen

BIZET (Arr. WEIGERT and MAEDER): *Carmen*—Abridged opera performance, by Soloists and Chorus of the OPERA COMIQUE, Paris, with the LAMOUREUX ORCHESTRA. ALBERT WOLF Conductor. BRUNSWICK Album Set No. 21 (No. 21 (5 D12s, Alb, and Libretto, \$7.50).

Another exceptionally well done version of a standard opera skillfully edited and sung by noted operatic forces. The cast is as follows:

Carmen		Mesdames: Brohly
Micaela		Corney
Frasquita		Lebard
Mercedes		Bernadett
Don José		Saint-Cricq
Escamillo		Messieurs: Beeckmans
Zuniga		Payen
Morales		Roussell

(In order to facilitate the recording of the numbers contained on each record side I have constantly referred to the numbers of the various sections in the Schirmer score.)

Record 1 (90071):

The prelude is omitted, as are all the purely orchestral passages.

No. 2 Scene and Chorus: *Sur la Place*.

The first part of the chorus is complete, and there is the dialogue between Micaela and Morales. (Spoken, in the French manner, falling strangely on American ears.)

No. 3 Chorus of *Street-boys*.

Delightfully done, followed by the brief dialogue between Morales and Don José.

No. 4 Chorus of *cigarette girls*.

Introduced by dialogue between Zuniga and Don José. An excellent example of the felicitous handling of elision. Just enough of the wording is given to "plant" the idea of the cigarette-girls. The beautiful chorus sung by the amorous townsmen brings the side to a close.

Record 2

The chorus of cigarette-girls itself is cut bringing us directly to the entrance of Carmen and the *Habanera* (No. 5) the first verse and chorus of which is given here.

No. 6 This scene (Carmen with young men) is omitted.

No. 7 The scene between Micaela and Don José is complete. The second part begins

Record 3 (90072)

Part of this scene with the angry hubbub of the girls brings us to

No. 9 which is Carmen's tantalizing *Coupe-moi, brule-moi*, enough of which retained to give the dramatic effect necessary. This leads directly to

No. 10 as Carmen sings the first part of the *Seguidilla* and Don José makes his first impassioned declaration of love.

No. 11 is the complete finale of Act I.

Record 4 (Act 2)

No. 12 is the first part of the Gypsy Song with the brilliant dance at the end.

No. 13 is the Chorus before the entrance of Escamillo. The first part only, is sung. This leads directly to the *Toreador Song* which is

No. 14, the first verse and last chorus of which is sung here, and, in turn, leads directly to the last section of part 14, the dialogue. Before the quintet which is No. 15 and only part of which is given in this version.

Record 5 (90073)

Begins with the dialogue between Carmen and José, omitting entirely the Alcalá fragment, No. 16.

No. 17 is the duet between the lovers as Carmen dances. The duet is liberally cut allowing however for the dramatic interruption of the bugles and the stormy scene as José wavers. The *Flower Song* is complete.

Record 6

Begins with the passage *Là bas dans la montagne* and the following scene is complete to the finale, No. 18.

Record 7 (90074)

Begins Act 3. The first bars are cut to the chorus, *Notre Métier*; and the second part of section 19 with the ironic dialogue between Carmen and José carries on the drama. The first bars of the Trio,

No. 20 convey the contrast of the laughing Gypsies at their cards to Carmen's tragic *Voyons que j'essaie*.

Record 8

Begins with a snatch of dialogue and the chorus of the smugglers.

No. 21 leads directly to No. 22 Micaela's air which but for a few bars at the end is complete.

Record 9 (90074)

Begins with Micaela's frightened exit directly before Escamillo's entrance No. 23, with the angry duo of the rivals recorded complete. The finale No. 24 is carefully edited to bring out the salient plot-features and ends abruptly with Escamillo's song in the distance. Act 4 is on the last record, 10. A fragment of the opening chorus

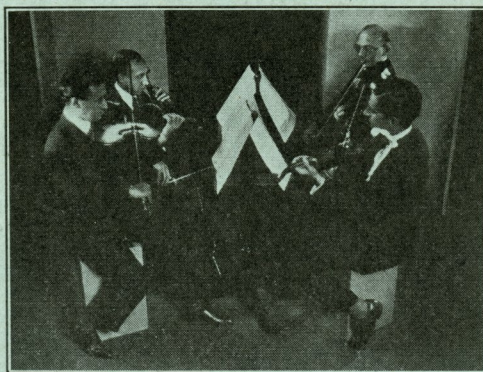
(No. 26) is given with a portion of the beautiful duet between Escamillo and Carmen, with a snatch of the chorus leading directly to the final duet (No. 27), which brings the opera to its tragic end.

The present performance is a masterly one. The cuts have been made with remarkable foresight and ingenuity. The dramatic thread is maintained throughout. Madame Brohly colors her voice with skill. She makes us believe in the seductiveness of the woman, her card scene is to her tragic reality making her final scene one of the utmost bravado. M. Saint-Cricq is a full-voiced Dragon, well versed in the better traditions of the rôle, and with no tendency to overact. Madame Corney's voice is a pleasant surprise. No white-voiced country girl here but a woman on an errand of mercy. Many phrases are sung with great skill. Her version of the effect of mountain air on blondes is less exasperating than usual! The Escamillo of M. Beeckmans strikes a happy medium between those who consider Escamillo a disdainful arrogant bull-fighter and those who make him a vehement fire-eater. He is in fact a swaggering rascal who sings his last words to Carmen with real tenderness. His popular song sounds fresh and vivid.

We have come to expect brilliant orchestral conducting from Albert Wolff and that is what we receive here. The traditions are respected and carried out with the élan and verve of a master conductor. The choral work is overpowering at times but usually well under control, and the balance of tone is well maintained with the orchestra. Brunswick is to be congratulated and urged to bring out more of these scores.

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Mozart and the Leners

MOZART: *String Quartet in G major* (K. 387), played by the LENER STRING QUARTET (Lener, Smilovits, Roth, and Hartman). COLUMBIA Masterworks Set No. 144 (4 D12s, Alb., \$8.00).

The Lener Quartet vies with the Roth String Quartet in ideal perfection of their respective Mozarts. Both quartets hail from Hungary, and there is a Roth in the Lener Quartet (at the viola, if we are not mistaken), who is no relation to the head of the other organization. The Leners possess all the finesse and precision necessary for an adequate performance of Mozart's ingenious intricacies. They play Mozart "straight," without attempting to introduce any spurious sentiment, so dear to the hearts of "individualistic" players. A restraint all the more commendable since this quartet offers many opportunities to underscore melodies and hints of melodies which seem to point prophetically to the romantic era of the 19th Century. The modulating figure of the final Molto Allegro is decidedly a Lisztian premonition ("Preludes"). The same section may well contain the germinal idea of Franck's great Symphony.

The Mozart of the Leners is as happy and un-philosophical as he is generally presumed to be. The lengthy dedication in Italian to "mio caro amico Haydn" seems to emphasize the "programless music" idea, which endears Mozart in the eyes of the most formidable moderns. Then, there is always a feat of supreme technique in every score of Mozart, and quite often a surprising innovation in form or uncommon daring in the use of material. The Minuet, built on a chromatic motif, enriched by the alternating current of dynamic (authentically Mozartean, but also characteristic of the dedicacee) is an example of this age-proof art. The Andante is diatonically constructed, creating a fine contrast with the Minuet. The fugal opening of the last movement is another source of delight for gourmands of contrapuntal artifice. It is comforting to note that no cuts are made in this recording, and that all repeats are faithfully observed. For once, the phonographic audience is given more credit than the bored symphony subscribers.

The recording of Mozart's Quartet in G would call for the epithet "exceptional," were it not for the fact that in modern phonographic industry exception has become a standard rule of achievement.

NICOLAS SLONIMSKY

Beethoven's "Lebewohl" Sonata

BEETHOVEN: *Sonata No. 26 in E flat, Op. 81A* ("Lebewohl" or "Les Adieux"), played by LEOPOLD GODOWSKI. COLUMBIA 67810-1-D (2 D12s, \$2.00 each).

Music of parting and reunion with the attendant sadness and joy naturally fits into the forms of romantic conception. Beethoven has been much berated by the unfeeling moderns for his programmatic designs, and though the moonlight of the famous Sonata is largely apocryphal, there is no doubt that Beethoven conceived the Lebewohl Sonata in E flat as a pastorate of two lovers, or friends, parting (Adagio-Allegro), languishing in expectation (Andante espressivo), and rejoicing in reunion (Vivacissimo). Hans von Buelov says that even an unimaginative player cannot help seeing a waving handkerchief in the falling pairs of thirds of the last movement. Incidentally, prompted by the program; Beethoven discovers a three-movement Sonata form, and thus atones for his programmatic aspirations in the eyes of the moderns.

The word "Lebewohl" is inscribed above the opening three chords; a melancholy postillion's fanfare serves as a leit-motiv of the first movement; in the development, a second fanfare is superimposed on the first, clashing with it in a rather jarring dissonance, one of those Beethovenian mixtures of the tonic and the dominant that used to baffle and annoy the extinct conservatives of the pre-modern era. At least two shocked editors proposed to smooth down Beethoven's unyielding mane, and reinstate law and order through clever shifting of the offending chords.

After a poetical Andante, the last movement is ushered in without break. It is as boisterous as any of Beethoven's Finales. The postillion's fanfare reappears in the form of broken chords, the above-mentioned waving of the handkerchief occurs, and the happy ending follows after due dallying. There is a repeat not justified on formal or aesthetic grounds.

Hans von Buelov does not object to leaving it out, and Leopold Godowski follows suit.

Godowski is one of the mighty race of masters whose very name stands for authenticity of performance. But it represents something more than mere "faithful rendering of the composers' intentions." Godowski adds an intelligent editing of details, which is indeed, the privilege of every constructive artist. Some may quarrel with his accenting the first beats of the measure in the development section of the last movement, others may object to his bringing out secondary voices (in the same movement), but no intelligent musician, unless he be a Beethoven-fetishist ("Beethoven, right or wrong,") would object to Godowski's adjustments introduced for the sake of consistency. For instance, in the measures 150-151 of the Vivacissimo, identical with the measures 57-58 (the former appear in transposition a fourth higher), the harmony is inexplicably altered, so that the essential dominant seventh is dropped in the exchange. Quite rightly, Godowski restores the original chords (transposed). Another example for the students: Godowski plays the measure 117 of the same movement exactly as the measure 114 (introducing a chromatically descending progression).

Godowski is justly famed for his deadly grip of the keys, on which he is no kitten. But beside the power, Godowski gives intelligence and poetry. A rare combination, a rare master.

The work of the Columbia's recording engineer's is admirable. All registers are fully and richly transmitted, and the pedalling clearly marked.

NICOLAS SLONIMSKY

Iolanthe

GILBERT AND SULLIVAN: *Iolanthe*, recorded completely under the direction of RUPERT D'OYLY CARTE. VICTOR Album C-10 (11 D12s, Alb. and libretto. \$16.50).

The cast includes ALICE MOXTON, BEATRICE ELBURN, BERTHA LEWIS, NELLIE WALKER, NELLIE BRIERCLEFFE, GEORGE BAKER, DARRELL FANCOURT, DEREK OLDHAM, and LESLIE RANDS. The conductor is DR. MALCOLM SARGENT.

Iolanthe was produced at the Savoy in 1882, coming between *Patience* and *Princess Ida*. In the re-recorded series by the D'Oyly Carte Company it is the fourth to be given release in this country. The *Mikado*, *Trial by Jury*, and the *Pirates* preceded it, while the new sets of *Pinafore*, *Gondoliers*, and *Yeomen of the Guard* are out in England. It is impossible to consider any of the best Gilbert and Sullivan operettas or their recordings wholly separately, and while *Iolanthe* is not the most outstanding of the series, it surely ranks with the best of them. The *Pirates* album marked, to my mind, the high point of recording so far, easily superior to that achieved in any other large concerted work on discs, and *Iolanthe* shows no falling off from that high standard. The recording is if anything a shade more brilliant, but this advantage is counterbalanced by the slight fogging of the clarity if the choral work. As in the previous set, the choruses, particularly the women's chorus, are magnificently trained, and while there is nothing here quite as brilliant as *How Beautifully Blue the Sky* or *Climbing Over Rocky Mountain*, in the *Pirates*, the *Peers' Chorus*, *If you Go In*, *When All Night Long*, *In Vain to Ask You*, and especially *In Vain to Us You Plead*, are as well-turned and as exhilarating as one could hope for. In fact, the second act with its abundance of delicious Gilbert and Sullivanisms, is sheer joy throughout, with *Strephon's a Member of Parliament*, the sturdy *When Britain Really Ruled the Waves*, *Oh, Foolish Fay*, and the *Dream Song* all done in matchless fashion. George Baker, who did so well with the *Major General* song in the *Pirates*, has apt material for his glib tongue in *Love Unrequited* *Robs Me of My Rest*.

The energetic yet close-reined handling of the orchestra by Dr. Sargent and the skillful balancing of soloists, orchestra, and chorus is no less admirable here than in the *Pirates*, which is to say that the *Iolanthe* too ranks at the peak of phonographic achievement in recording concerted music. The music is recorded completely, and in the best Savoyard tradition. The singers range from easy competence to unmitigable brilliance. The G. and S. addict needs no further urging, but for the benefit of the few who are not yet familiar with this remarkable series of recordings, it is a pleasure to recommend this latest release as characteristic of the best D'Oyly Carte performances and the finest recording.

Stokowski — Brahms

BRAHMS: *Symphony No. 2, in D, Op. 73*, played by the PHILADELPHIA ORCHESTRA, conducted by LEOPOLD STOKOWSKI. VICTOR Masterpiece Series M-82 (6 D12, Alb., \$12.00).

With the long-anticipated publication of the symphony in D, the Victor company completes the great Brahmsian quartet, three of which are played by the Philadelphians and one—the fourth—by Abendroth and the London Symphony. Many who are familiar with Koussevitzky's performances of the cycle will feel a twinge of regret that he did not have the opportunity of recording at least one of the four, yet much as I admire his performances I feel that it is in the first and fourth that he strikes most truly the Brahmsian note. In the second and third Stokowski with his curiously feminine sensitivity is the more consistent in his blending of warmth and vigor. Brahms' sense of the orchestra is so keen that many passages such as those in the finale of the second are a sore temptation to the virtuoso orchestra. Stokowski's lively perception of music's quick-limbed muscularity is checked by his well-poised sense of the work as a whole, and here there is no incongruity between the autumnal song of the adagio and the striding exultancy of the finale.

It is generally known that the recording of the second was an exceptionally stubborn task and that many re-playings were necessary. The physical and psychical effects of such exhausting and discouraging re-playing are very little understood, yet a knowledge of them is necessary for full appreciation of the subtler qualities of a large recorded work. With no knowledge of the exact data involved, I hazard the guess that the results of excessive repetition need not necessarily have an enervating effect upon the completed work. I cannot imagine Brahms' first or fourth profiting under such circumstances, but it is quite conceivable that in a work like the second, the sharpened sensibilities of conductor and orchestra and the curbing influence of fatigue should result in a more ripened and matured performance than otherwise would have been possible.

Whatever the causes may be (if indeed there be factors other than those of musical genius' insight and interpretative skill), Dr. Stokowski's performance here is beautifully of one piece, mellowed, proudly reserved, and profoundly expressive. If there be one flaw it is the relatively unimportant slighting of Brahms' shy humor, by no means lacking in this golden music.

The recording itself is of the high merits of the Stokowski series, but the greater restraint of the performance puts it to less severe test and in consequence it sounds even more effective than that of the other works. R. D. D.

The Pfitzner Eroica

BEETHOVEN: *Symphony in E flat, No. 3 ("Eroica")*, played by the PHILHARMONIC ORCHESTRA, BERLIN, conducted by HANS PFITZNER, BRUNSWICK Album 20 (5 D12s, Alb., \$9.00).

(Briefly reviewed on page 387 of the August 1930 issue and now given more detailed comment by A. A. B.)

Just when the recording of any particular Beethoven symphony has become an "überwundnerstandpunkt," along comes a new version to again set the students of comparative interpretations by the ears. The Brunswick release in this country of the Polydor "Eroica" makes the fourth version now obtainable, and comes hard on the heels of the powerfully recorded Columbia version by Max von Schillings, reviewed in the June issue.

Pfitzner has almost become a legendary figure in German music. Intensely nationalistic, as composer and teacher he upholds the old German tradition and is an uncompromising reactionary. Granted that, like the other great teacher, Franz Schreker, he is out of sympathy with the modern trend, his neglect at the hands of his countrymen is nevertheless hard to understand, because his work is sincere and significant. In this connection it is interesting to note that in Coates' selection of the best works of fifty composers he included Pfitzner's musical legend, *Palestrina* (not *Palestina*, as the press would have it). As an interpreter of romantic music he is famous. Professor Weissmann says, "To hear Pfitzner in the fullness of his powers conduct Beethoven's Pastoral Symphony or Schumann's Symphony in D minor is to realize that, underlying all his pedagogic and premeditative qualities, there is originality of conception and deep un-

derstanding, springing from the intuition of a creative musician." These words have direct application to this reading of the *Eroica* perpetuated on discs. There is a freshness and spontaneity here that distinguished this performance from all heretofore recorded attempts, yet it is in no sense a "personal interpretation" so recently in vogue among prima donna conductors, employing artifice to bring old Ludwig up-to-date, much to the amusement of the public.

Greatly improved technical facilities in recording reveal the Berlin Philharmonic at the height of its powers. Well poised balance, clarity, subtle dynamic contrasts and real pianissimos are the features. The horn and brass choirs come through splendidly. The reviewer on the alert to discover the Achilles' heel of a recording (in this respect some recordings are more nearly quadrupeds) is hard to find it in this set. If an old set needs replacing or if your library does not yet boast of an *Eroica*, this version is recommended without reservations. A. A. B.

Aida — The Nile Scene

VERDI: *Aida, Act III, The Nile Scene*, sung by ELISABETH RETHBERG, GIACOMO LAURI-VOLPI, and GIUSEPPE DE LUCA, with orchestral accompaniments. VICTOR 7106, 8206, 8160, and 8207.

O patria mia (7106, D12, \$2.00). On the other side Miss Rethberg sings *Ritorna vincitor* from Act I. The orchestra here is that of the BERLIN STATE OPERA and the conductor is FRITZ ZWEIG.

Ciel! Mio Padre!, and *Su dunque!* (8207, D12, \$2.50).

Pur ti riveggo, and *Latra foresti vergini* (8160, D12, \$2.50). This disc was previously released, January 1930.

Ah No! Fuggiamo!, and *Ma, Dimmi* (8206, D12, \$2.50). Chosen as the Victor Record-of-the-Month.

The three new releases, together with record 8160 of earlier issue, comprises almost the entire Nile Scene. The first of the act, with the chorus in the temple and the entrance of Amneris and Remphis, is elided, as are a few bars of the final scene, from Amneris' second entrance to the point where Radames gives himself up. Mme. Rethberg sings a word ("Traditor") for Amneris, and the dialogue between the characters as Aida and Amonasro escape is also cut. It is unfortunate that these few climactic bars could not have been retained. The solos by Mme. Rethberg (7106) are American re-pressings of foreign recordings, while the concerted scenes were undoubtedly made in this country.

If duplications are the order of the day, let them always be as splendid as this set. The correspondents who have complained that large scale operatic recordings were often made with less familiar singers can have no cause to complain of a cast that includes Rethberg, Lauri-Volpi, and De Luca. All do well by themselves and the music. The Dresden soprano's voice is not always at its best—one or two notes in the upper register sounding driven—but even her less fortunate singing is better than most sopranos' finest. I share no one's indifference to Lauri-Volpi. He possesses a truly magnificent voice and there is the temperament to go with it. I wonder if politics at the Metropolitan force him out of his true focus. His singing is constantly being characterized as unrestrained, yet one may hear innumerable unrestrained performance which have no such beauty of tone as Lauri-Volpi's to recommend them. It would be difficult to hear more superbly considered singing than the veteran baritone delivers here. De Luca's song is bel canto at its best.

It is not for me to continue to praise music which has been so constantly and consistently acclaimed. It is sufficient to say that one more great musical experience has been made accessible forever, by the art of phonography. R. B.

FOR EARLY PUBLICATION

Recorded South American music, by W. S. Marsh. A visit to a Recording Studio, by R. H. S. Phillips. A Symposium on the qualities of old and new recordings, by Dr. Ricardo M. Aleman, "Observer," "Jean-Louis," etc. Book Reviews: Cowell's "New Music" series, Newman's "Cosima Wagner", Cobbett's "Encyclopedic Survey of Chamber Music," etc.

ORCHESTRAL

SMETANA (arr. SCHNEIDER): *Bartered Bride—Selection*, 4 parts, played by a SYMPHONY ORCHESTRA, conducted by ELIE COHEN. COLUMBIA 50244-5-D (2 D12s, \$1.25 each).

Another debt to the Columbia Company. One of the outstanding sins of omission has been the lack of recordings from Smetana's masterpiece, full to overflowing with joy, melody, and humor; like Bohemian lager, pouring its golden stream; like champagne, bubbling over with flavor and sunshine (pre-Volstead similes!).

The present recordings reflect this spirit. Cohen conducts in his usual facile style, but with rather more dash and fire than usual. He quickens tempos many times, not always, however, to the greatest advantage of the music, but the general spirit of rapid-fire action and dialogue is maintained. There are excerpts from various of the dances, portions of the duets between Hans and Marie, Kezal and Hans, Marie and Wenzel. The lack of voices necessarily detracts somewhat from the general effect. Perhaps we'll have the complete opera someday. Meanwhile the duet last month and the present selection make an excellent start. Both are to be cordially recommended.

WEBER: *Euryanthe—Overture*, 3 parts, and *Abu Hassan—Overture*, 1 part, played by a *Symphony Orchestra* conducted by MAX VON SCHILLINGS. COLUMBIA 67804-5-D (2 D12s, \$2.00).

The overtures to *Der Freischütz* and *Oberon* have a tendency to crowd *Euryanthe* and the lesser Weber overtures out of the picture. The loss is no small one, for the *Abu Hassan* overture is far and away one of the most invigorating orchestral works of the romantic school, worthy of Smetana in its frolicsome spirit and prancing humor. Dr. von Schillings is just a trifle over-serious in his reading, and it is on this score alone that I can cling with a clear conscience to the earlier Hamilton Harty version (also Columbia), for Schillings has an excellent orchestra and handles it with a light but very firm hand. A touch of over-emphasis on the second theme and a shade too much of intensity constrict the spirit of the work. The conductor's serious sincerity better befits *Euryanthe*, in many ways the largest-scaled of Weber's overtures, and often-times curiously prophetic of the great works of the late nineteenth symphonists. There are singular pages here, not the least of which are those of the hushed largo for strings alone, while the whole is suffused with the gallantry and exuberance to the romantic age. This performance is keyed to the music; it is by far the best of the few that have been recorded and as good as one is likely to hear from the best orchestras in concert. There is richness of tone as well as of melody: it is not difficult to glimpse hints of the Richard Strauss of 1888 presaged in the Weber of 1822.

BRUNEAU: *Messidor—Entr'acte Symphonique*, played by PHILHARMONIC ORCHESTRA OF PARIS, conducted by G. CLOEZ. COLUMBIA G-50241-D (D12, \$1.25).

Bruneau (Louis Charles Bonaventure Alfred) is a Parisian composer-critic, conductor at the Opéra-Comique, inspector at the Conservatoire, of the impressionistic school, and admired in his hey-day for his daring and skillful musical innovations. *Messidor*, produced in 1897, is based on a story by Zola of the sufferings experienced by peasants when their river was turned aside by a rich man in search of gold, one of the rare introductions of class struggle into opera (unless one accepts Bernard Shaw's socialistic interpretation of the Ring). Zola aroused Bruneau's unreserved enthusiasm, and nearly all of the composer's operas were based on works of the novelist. From *Messidor* on Bruneau wrote the librettos himself. *Messidor* appeared at the height of the Dreyfus affair and since Bruneau actively supported Zola in the latter's championship of Dreyfus, he paid for his temerity by the practical banishment of his opera from the French stage, notwithstanding the brilliant success of its opening, and the high musical reputation Bruneau had already won. The present lyrical entr'acte gives scant hint of Bruneau's harmonic iconoclasm. It is refined Strauss, sonorous, liquid, poetical, at its best suggestive somewhat of Delius. Cloez plays it with the utmost sympathy; it obviously means much to him and his whole-heartedness cannot fail to communicate some of his own feeling to his listeners. The tone qualities, while somewhat unvaried, are richly blended.

BACH: *Concerto in F minor for piano and strings*, 3 parts and *Chorale* (arr. Rummel), "*Blessed Jesus, Here We Stand*,"

1 part, played by ETHEL BARTLETT. NATIONAL GRAMOPHONIC SOCIETY 151-2 (2 D12s). Available through the American importers.

This concerto was arranged from Bach, as frequently was his custom, from another—a violin concerto in G minor—the manuscript of which has never been found. Although "concerto" had a different meaning for Bach than it has for us today, this solo part here is scarcely less important than it would be in a modern concerto. It is the first Bach work of its form to be electrically recorded, I believe, although Harriet Cohen once made acoustical discs of the concerto in D for English Columbia. The F minor work requires no analysis. The allegro moderato, large, and presto each take a single record side, and range as only Bach's music can range through an extraordinary scale of feeling, all within circumscribed idiomatic and architectural limits. This is not one of the great works of Bach, but here as so often elsewhere the marvellous flow of invention, the delicate exactness of feeling-depiction, and the all-pervading gusto are unflagging. A small string orchestra gives sympathetic support to Miss Bartlett's sturdy solo performance. The odd side gives opportunity for a choral prelude for solo piano, the recorded performance to be ranked with Myra Hess' and Harold Bauer's discs of *Jesu, Joy of Man's Desiring*, and like that, piece an exemplification of Bach's tenderest and most intimate mood, given restrained and yet very heartfelt expression in Miss Bartlett's playing. Both concerto and chorale prelude are for every Bachian, who owes a very deep debt to the N. G. S. for making such works—almost certain to be passed over by the regular record manufacturers—available on discs.

MOZART: *Magic Flute—Overture*, played by the PHILHARMONIC SYMPHONY ORCHESTRA OF NEW YORK, conducted by WILHELM MENGELBERG. VICTOR 1486 (D10, \$1.50).

Mengelberg's farewell to the New York Philharmonic Symphony is pleasantly obliterated at least momentarily when one of his recordings brings back the inimitable Dutchmen at the helm of the New York forces. A first rank ten-inch recording of a standard overture is always in order; the *Magic Flute* is an old phonographic as well as concert favorite. The performance here is Mengelberg's to the life. It is more restrained than the reading of most virtuoso conductors for Mengelberg wisely permits the dainty allegro subject to take its own unforced but brisk pace. The tutti attacks are knife-edged, and the orchestral tone has compactness without tightness or undue weight. There is animation without the intensity that ruins so many Mozart performances by present-day symphony orchestras.

SAINT-SAËNS: *Henry VIII—Ballet Suite*, played by the NATIONAL SYMPHONY ORCHESTRA, conducted by DR. WALTER DAMROSCH. VICTOR 7292-3 (2 D12s, \$2.00 each).

Saint-Saëns' opera dealing with Henry VIII and his first two wives seems to have dropped pretty well out of both stage and concert repertoires, although there were many to hail it in 1883 as a work of exceptional musical qualities. Dr. Damrosch's Victor debut with the symphony orchestra with which he broadcasts his popular series of children's concerts, resurrects the ballet maise—Introduction and Entrance of the Clans—Scotch Idyl—Dance of the Gypsy—Jig and Finale—from its undeserved neglect. (The suite was first performed by George Henschel in Boston, December 22, 1883). The pieces are deftly put together and piquantly seasoned with Scotch sauces. Actual folk tunes are in several of the numbers. The Gypsy Dance makes an effective ballet divertissement, but I like best the Idyl with its pastoral lyricism that quickens into a scherzando ending. The performance is in Dr. Damrosch's best vein, and the recording clean-cut and not over-amplified. The discs are no doubt the first of a series that will tie up with the Damrosch broadcasts, and give opportunity for a much closer study of the music than would be possible from a single radio performance. R.O.B.

WAGNER: *A Faust Overture* (3 parts) played by the STATE ORCHESTRA, BERLIN, conducted by OSCAR FRIED; and SCHUBERT-LISZT: *Hungarian March in C minor*, played by the OPERA ORCHESTRA OF CHARLOTTENBURG, conducted by ALOIS MELICHAR, BRUNSWICK 90077-78 (2 D12s, \$1.50 each).

"Eine Faust" Overture was written in Paris during those terrible days when the poverty stricken Wagner nearly despaired of ever obtaining a hearing at the grand opera house. Under the spell of the "Ninth Symphony" which he heard at the Conservatoire, he resolved to write a symphony and hit upon the story of Faust. To Wagner, then, as to Faust,

"Life was a burden and death a desired consummation." Mephistopheles at this time was in a particularly malignant mood. He came to Wagner in the shape of a severe case of erysipelas. The composer of "*Rienzi*" was laid low and never recovered, but out of the sick-chamber there emerged a "romantic" Wagner. Later he admitted to his friend Praeger that in the Overture for the first time music spoke to him in plain language. It was written in fever heat. It was not music, but "the sorrows of his soul that transformed themselves into sounds." In its wild and sombre beauty there is much that foreshadows the "Flying Dutchman."

Dr. Fried's recorded performance is somewhat baffling. He starts with considerable assurance, builds up an effective climax and then seems to lose interest in the work at hand. The recording is good, but the orchestral tone is rather hard. The fourth record side is devoted to a high-spirited performance of Liszt's arrangement of Schubert's Hungarian March, played by the Charlottenburg Opera Orchestra under the direction of Melichar.

WAGNER: *Lohengrin*—Prelude to Act 1, played by the STATE OPERA ORCHESTRA, BERLIN, conducted by MAX VON SCHILLINGS. BRUNSWICK 90076 (D12, \$1.50).

Dr. Schillings' lot as recording conductor apparently is to perform works that have already been recorded by other conductors. That his performance invariably compares favorably with that of others is high tribute to his musicianship. He is a disciple of Richard the First and his Wagnerian recordings have all been of the first rank. This recording is no exception. There is not quite the rich string tone and the breadth of the earlier Stokowski version, yet the reading itself leaves a deeper impression. This disc, by the way, is Dr. Schillings' first appearance under the Brunswick label.

A. A. B.

(See also page 24 for reviews of Brahms' Second and Beethoven's third symphonies)

OPERATIC

WOLF-FERRARI: *Sly*—"Non Sono un Buffone" and "Canzone del Orso," sung in Italian by FRANCESCO MERLI with orchestral accompaniment. COLUMBIA 50243-D (D12, \$1.25).

Two arias from the composer's newest opera, *Sly*, which was produced at La Scala during the winter of 1928. A lyric drama in three acts and four scenes with libretto by Giovacchino Forzano, the opera was adapted from an Arabian tale in Shakespeare's *Taming of the Shrew*. The time is the eighteenth century; the place, London.

One Dolly, mistress of the Count of Westmoreland, attracted by the notoriety of Christopher Sly, a roisterer poet, goes to the Tavern Falcone to see and hear him. The second aria above is sung as he impersonates the Bear. Dolly inadvertently falls in love with Sly and when the Count in revenge takes him to his palace to parade him as nobility for a day and cast him into a dungeon, her love for him, which at the time seems a jest, is genuine. The other aria is Sly's denial that he feels as a clown, but aspires to the better things. The last act is the dungeon scene where Sly in despair slashes his wrist with a broken bottle and dies in his beloved's arms as she curses the Count for his brutal joke. A typical operatic plot if ever there was one.

From all accounts the composer uses the plot to good advantage, although the style of the poet's music originated by Pertile, changes considerably in each act. The role of Dolly was to have been created by Margarita Sheridan, another of our recording favorites, but owing to sudden illness her place was taken by an unknown singer.

Merli over-drives his voice in places but the record is another of Columbia's invaluable contributions to the fast growing list of modern Italian music.

WAGNER: *The Flying Dutchman*—"Versank ich jetzt in wunderbares Träumen" (How Wonderous Strange), sung in German by ELIZABETH OHMS and THEODORE SCHEIDL, with orchestra, conducted by JULIUS PRUWER. BRUNSWICK 90081 (D 12 \$1.50).

The present recording is an excerpt from the duet and terzetto. *Wie aus der Ferne längst*, which closes the second act of the opera.

The Flying Dutchman has a very real interest for all Wagner lovers, and this duet in particular foreshadows the later Wagner. Note especially the glorious melody beginning with the phrase, *Er steht vor mir*, a theme which is the basis of the remainder of the duet. The Italian influence is still

strong, but the sweep of the music preserves the Ring and Tristan. For here too it incorporates three fundamental principles of opera based on the Wagnerian theory: the use of legendary characters for dramatic treatment, the music to fit the scene, and the first use of the leit-motive (Senta's motive of love faithful unto death occurs at the end of side one).

The present version of the duet is adequate, but not brilliant. There are moments of uncertain intonation and the timbre of the voices afford rather too striking a contrast. Madame Ohms is a competent, though hardly inspired singer, and her higher tones tend to be pinched. The orchestra, however, redeems the situation and gives the record a distinction which, its musical value aside, it does not otherwise possess.

It is extremely difficult to understand the neglect of this opera in America, although a tardy revival is scheduled for this year at the Metropolitan. The visiting Germans gave a magnificent performance with the late Meta Seimemeyer as Senta (a rare voice and art), Schorr as Van der Decken, and Edouard Moerike (why did the Metropolitan never engage him?) the conductor.

(See also pages 18, 23, and 24 for special reviews of *Car-men*, *Iolanthe*, and the *Nile Scene from Aida*.)

SONGS

STRAUSS: *Ruhe, meine Seele*, and *Nachtgang*, sung in German by IVAR ANDRESEN, with piano accompaniments by DR. FRANZ HALLASCH.

The Metropolitan's new German bass sings lieder! The robust and vital amplitude of the singer's splendid voice is a shade overpowering for the tender Strauss songs,—a case of the sheer power of the organ shattering the meaning of the lyric. The second of the songs—one of genuine inspiration—seems to possess the qualities of restraint which would also have been impressive in the first. It is interesting to compare the rendition of *Ruhe, meine Seele* with that of Heinrich Schlusnus, accompanied by Strauss himself. Note the striking contrasts both in the singers' and the accompanists' performances. Records of the great lieder are rare, however, and this one is well worth the acquisition.

MOZART: *Allelujah*, and HANDEL: *Care Selve*, sung in Italian by ANNA CASE, with piano accompaniments. COLUMBIA 2274-D (D10, 75c).

The widespread approval of Miss Case's last classic recording prompted this release. The interpretation of *Care Selve* is as lovely a bit of singing as one is likely to hear nowadays. The crystalline vocal quality, the phrasing, and fine understanding of the classic line are to be highly commended. The familiar Mozart number (from the motet, *Exultate*) comes off only slightly less well and makes this disc on the indispensable list. From a mechanical standpoint, too, this is the best reproduction of the singer's voice. The anonymous accompanist deserves to have his name printed on the label.

PALMER: *Yield Not to Temptation* and LOWRY: *I Need Thee Every Hour*, sung by MARION TALLEY, with pipe organ accompaniment by MARK ANDREWS. VICTOR 1475 (D 10 \$1.50).

Those who care for Miss Talley's style and vocal attainments will enjoy this record of two familiar hymn-tunes. The organ accompaniments are unusually well-done.

KERNEL—*Libre Soy* (I am Free), and MOJICA-SANDERS: *Un Beso Loco* (One Mad Kiss). VICTOR 1484 (D 10, \$1.50).

MOJICA-SANDERS: *En Dondo Restas* (Oh Where Are you), and STAMPER: *Alguna Vez* (Once in a While). VICTOR 1483 (D 10, \$1.50), sung in Spanish by JOSE MOJICA, with orchestral accompaniments. (From the Victor Mexican-Spanish Export lists.)

Four selections from the Fox film, "One Mad Kiss" (or as the label so delightfully puts it, "De La Pellicula Fox, El Precio de un Beso").

They are similar in type to the numbers from the "Rogue Song." The first two are recitatives with incidental melody, with spoken words. The second two are songs of pseudo popular Spanish type. Obviously designed for South American release, these latest recordings of the gifted tenor are far from the level of his other releases. Neither the songs nor the vocal style are comparable with his best work.

R. B.

Piano

SCARLATTI (arr. TAUSIG): *Pastorale* and *Capriccio*, and *Weber: Perpetuum Mobile*, played by ALEXANDER BRAILOWSKY. BRUNSWICK 90079 (D12, \$1.50).

Mr. Brailowsky plays the *Pastorale* not as delicately as one might wish; gnomes rather than nymphs greet one's aural vision in Scarlatti's meadow. The *Capriccio* is more sensitively done, but the performance of neither is up to Brailowsky's best work. It is encouraging that Scarlatti continues to be recorded; why does not some company exploit the quantity of charming pieces by other old Italians, contemporaries of Scarlatti, such as Tartini, Corelli, Frescobaldi, or Martini? The *Perpetual Motion* is more in Brailowsky's style where occasional dynamic over-emphasis is not amiss.

CHOPIN: *Etude in G flat ("Butterfly Etude")*, GODOWSKY: *Study on the Chopin Etude in G flat*, and RACHMANINOFF: *Prelude in G minor*, played by VICTOR SCHIOLER. COLUMBIA 2262-D (D10, 75c).

It is surprising how elaborate a structure Godowsky can raise on the far from simple *Butterfly Etude* of Chopin. Schioler's idea of coupling on a single record side the original study and the study on the study is an ingenious one, and enables us to follow more closely the workings of the Godowsky super-technique. Whether Godowsky puts more into the *étude* or gets more out of it is a question in aesthetics which is not the purpose of this reviewer to settle, but at any rate Mr. Schioler gives it a more energetic and accentuated performance than he does the original. The Rachmaninoff prelude—now scarcely less popular than the Rachmaninoff prelude—is executed with a rolling gait, if we may borrow a nautical term to describe a piano technique. Schioler is a Dane (a son of the conductor, Axel Schioler?) and a pupil of Friedman.

CHOPIN (edited by JOSEFFY): *Valse Brillante*, Op. 34. No. 1, and LISZT (edited by GANZ): *Liebestraum No. 3*, played by RUDOLPH GANZ. VICTOR 7290 (D12, \$2.00).

It is a pleasure to welcome Mr. Ganz back to discs after a long recording absence. His admirers have always felt that his records with the St. Louis Symphony never represented him as characteristically as would recorded examples of his solo pianism. His most delightful quality, as evidenced by his joyful interpretation of the hackneyed *Valse Brillante*, is his syncopation just above the written syncopation—that hesitation just beyond the end of the note and just before the point of exaggeration. George Copeland, the pianist, has this quality par excellence, when he plays Spanish music, but it is something new in Chopin. It creates the tiny suspense that really belongs to the European valse as a dance, and Mr. Ganz's exuberance renders it even more exciting. The reverse side is a good bit of recording and for those who wish a *Dream of Love* via Mr. Ganz's romantic pianistic meanderings, it will do very nicely.

(See also page 23 for a review of the "Lebewohl" Sonata and page 34 for the *Bax Sonata* for two pianos.)

Organ

The Old Refrain (Viennese Popular Song), and JACOBS-BOND: *A Perfect Day*, transcribed and played by ARCHEM GIBSON on the grand organ at Charles M. Schwab's New York residence. VICTOR 36019 (D12, \$1.25).

Although we will admit that Mr. Schwab has a grand grand organ, we wonder how he likes the movie atmosphere—or possibly he was at the movies when the recording was being done. Another record of the *Old Refrain* was released by Victor a short while ago as a violin solo by Kreisler and we are inclined to think that un-Americanized Viennese popular songs are more in character. Here, the lovely melody becomes quite lost among the workings of the multitudinous stops and gadgets. The melody on the other side is not as lovely, but Mr. Gibson's registration in the advance movie organ idiom makes ample atonement.

E. Y. G.

Violin

KEMPER: *Czardas*, and BECCE: *Serenata Mignonne*, played by BORIS LENSKY with 'cello and piano accompaniments. COLUMBIA 2273-D (D10, 75c).

Light music, smoothly and sweetly played, Lensky is a new name to me, but his style is a very familiar one and one that has a vast popular appeal. The selections are rather

more gracefully turned than those chosen by most American violinists of Lensky's type; the *czardas* is taken with considerable dash once the *Friska* is begun.

Violoncello

FREZIN: *Serenade*, and GOEYENS: *Berceuse Melancolique*, played by ADOLPH FREZIN, with piano accompaniments. COLUMBIA 2272-D (D10, 75c).

Frézin is the first 'cellist of the Brussels Royal Conservatory and has previously been heard on solo and trio discs repressed under the American Columbia label. Although the label does not so state, I presume his accompanist here is M. F. Goeyens, composer of the *Berceuse*, and associated with Frézin in his other records. The music here is far from profound, but it is likewise far from the shallowness of the pieces Lensky plays above. Goeyens' *Berceuse* is melancholy enough, but it has a daintiness and fineness of texture that give it character, while Frézin's own piece has a fine songful flow—a swinging tune one does not forget easily. Best of all the 'cellist plays as for a musically minded audience and not the music hall audience that seems to be in before the minds of most performers of light music. There is a very definite need for good light music on discs, and yet it is much harder to find than is good "serious music." It is a real joy to hear a musician like Frézin in material such as he presents here, taxing no one's intellectuality, but amusing and charming in a graceful and yet unrelentingly musical way. The fine 'cello tone is excellently recorded, and the disc is to be recommended as one of the best of its class.

String Quartet

BORODIN: *Quartet in D—Third Movement Notturmo*, played by the GUARNERI STRING QUARTET (Karpilowsky, Stromfeld, Kroyt, and Lutz). BRUNSWICK 90080 (D12, \$1.25).

Though many recordings have been made before of this movement, this seems more than the others to catch both the melancholy and the whimsicality of Borodin. In a short piece of this nature the dynamic contrasts are apt to be exaggerated so that the hearer is too conscious of crescendos and diminuendos, of fortes and pianissimos, to follow closely the thread of the musical thought. The Guarneri Quartet deserves praise for at once preserving a mood and executing contrasts with hair-breath delicacy. The music itself is like rarefied air—perhaps under a slightly oriental sky. It is a highly representative example of Borodin's genius in his less Polovetzian style. I hope soon to hear the Guarneri four in an extended set. The talents they have exhibited so deftly in the Mozart movement last month and the present *Nocturne* lead one to expect a great deal of them.

WOLF: *Italian Serenade*, played by the INTERNATIONAL STRING QUARTET (Mangeot, Voorsanger, Bray, and Shinebourne). NATIONAL GRAMOPHONE SOCIETY 150 (D12). Available through the American importers.

The first recording of the orchestrated version of the *serenade*, edited by Max Reger, was reviewed on page 424 of the last issue of this magazine. It is unnecessary to repeat the notes on the composition itself. The new performance uses the original score for string quartet, and is played here by Mangeot four—whose talents need no recommendation to those who have followed the N. G. S. activities—no less sensitively than under the direction of Dr. Stiedry.

(See also page 23 for a review of *Mozart's Quartet in C*, and page 34 for a review of *Bax's quartet in C*.)

Trio

KREISLER: *Syncopation* and *Marche Miniature Viennoise*, played by the EDITH LORAND TRIO (Edith Lorand, Arnim Liebermann, Michael Raucheisen). COLUMBIA G-50242-D (D12s, \$1.25).

Kreisler cannot disguise his European origin when he attempts a polite interpretation of Americanism. *Syncopation* it may be, but certainly not jazz. Yet the continental politeness and accent give the non-consequential piece a certain flavor and grace that is by no means displeasing. One does not wonder that it finds great favor in broadcasts and for dinner music programs. The Lorand Trio plays it very blithely. The little march is similar if not as light-footed material—music and performance in the best European style, so far imitated with little success with such salon trios as win a hearing at all in this country.

Double Bass

KOUSSEVITZKY: *Valse Miniature*, Op. 1, No. 2, and BEETHOVENS *Minuet in G*, played by SERGE KOUSSEVITZKY, with piano accompaniments by PIERRE LUBOSHUTZ. VICTOR 1476 D10, \$1.50).

This is the second of Dr. Koussevitzky's solo releases—which I imagine are the only ones of their kind. It is difficult to get excited about the Minuet in G, even when it is played by a Koussevitzky, but the little waltz on the other side is a graceful piece, revealing considerable more delicacy and agility in the double bass than one would ever suspect. Koussevitzky writes for his instrument with discernment and plays it discreetly and with a fine ear for tone quality.

Choral

NEGRO SPIRITUALS: *Ezekiel Saw de Wheel*, *Swing Low Sweet Chariot*, *Keep Yo' Hand on the Plow*, *Hold On*, *Good News*, *Standin' in de Need of Prayer*, *Religion is a Fortune*, sung by the HALL JOHNSON NEGRO CHOIR. VICTOR 36020 (D12, \$1.25).

The Hall Johnson Choir have come up in the last few years to command a first rate reputation. At present they appear in "Green Pastures." Their singing has none of the conventionalized and concertized qualities of so many spiritual performances. Even the inevitable refinement of Roland Hayes' and Paul Robeson's singing is missing. Here is frankly jubilant outpouring of song and shout, unrestrained and gloriously exultant. Several of the soloists possess really magnificent voices, but it is the verve of the whole performance that makes this disc one of the finest contributions to recorded negro music as well as a musical stimulant of the greatest potency. The person who can listen to these songs without a sympathetic foot tap or contributory shout or two is suffering from hardening of the musical arteries. Those who cling to the belief that Negro music is uncouth and semi-barbaric will receive ample confirmation from the record, but those who recognize its abounding life and genuineness of feeling will realize more than ever the worth of the fresh blood it brings to an art that tends so quickly to become degenerate or precious.

SULLIVAN: *Onward Christian Soldiers*, and DYKES: *Lead Kindly Light*, sung by the COLUMBIA VOCAL ENSEMBLE, with organ accompaniments. COLUMBIA 2261-D (D10, 75c).

Unpretentious devout performances of familiar hymns.

Light Orchestra

BLOOM: *Song of the Bayou*, and LEVENSON-SCHWARTZ: *Song of the Riveter*, played by the BRUNSWICK SALON ORCHESTRA, conducted by LOUIS KATZMAN. BRUNSWICK 20097 (D12, \$1.25).

Rube Bloom's prize-winning piece in the Victor symphonic jazz contest a year or two back seems to have got a firm toe-hold on popularity. Mr. Katzman plays it brilliantly, accentuating the contrasts to a more marked degree than in the Shilkret performance, but losing something of such continuity as the music does possess. The choral section lacks a little of the wild abandon of the earlier version. The actual recording however is the more effective. The *Song of the Riveter* on the reverse side is a new example of the old failure of jazz composers to raise themselves by their bootstraps. The din and rude rhythm of the beginning quickly peters into the soft lyricism of a theme song, and the male chorus is given ineffective passages to struggle with. As always the orchestral effects give the work some novelty and interest. The performance makes the best it may of the music.

RUBINSTEIN: *Melody in F*, Op. 3, No. 1, and *Romance*, Op. 44, No. 1, played by the VICTOR CONCERT ORCHESTRA conducted by ROSARIO BOURDON. VICTOR 22508 (D10, 75c).

In the urbane arrangement Mr. Bourdon uses here the familiar melody sounds more effective than I have ever heard it before. A polite piano cadenza is interpolated, but there is no unpleasant attempt at pretentiousness or emotionalization. The songful *Romance* similarly is played quietly and simply, albeit with some sonority, with more attention to orchestral tone qualities than is to be expected in salon performances.

JOHANN STRAUSS: *Thousand and One Nights*—Waltz, played by the GRAND ORCHESTRA conducted by H. SCHMALSTICH. VICTOR (International list) V-50025 (D12, \$1.25).

The Victor International list continues to amplify its strong Strauss waltz series, but while this performance of

Thousand and One Nights has considerable swing, it does not compare with the performances of Knappertsbusch. I suspect the orchestration; it is certainly not authentically Straussian. Jazz and novelty "effects" have made their way even to Vienna.

LEOPOLD: *Hungarian—Medley*, played by EDITH LORAND'S ORCHESTRA. COLUMBIA (International list) G-59070-F (D12, \$1.25).

Edith Lorand gives Dajos Bela an excellent run for his money in playing characteristic Hungarian fare in the alternately languidly and fierily passionate style. The tunes for this medley are well chosen and dapperly handled. A good example of its class.

Japanese Lantern Dance, and *Chinese Street Serenade*, VICTOR (International list) 22498 (D10, 75c).

Indra Waltz and *Dollar Waltz*, VICTOR (International list) V-48 (D10, 75c).

Both played by MAREK WEBER'S ORCHESTRA. Characteristic German salon novelty and waltz performances, briskly and sonorously played, and brilliantly recorded. The conductor's bland fiddling figures prominently.

Band

VERDI (arr CREATORE): *Ernani—Selections*, played by CREATORE. VICTOR (International list) 36018 (D12, \$1.25).

The first side is in Creatore's best style, darkly colored, sonorous, and broadly drawn. With the second side, however, the more pronounced Italianate influence gains the upper hand. The recording is super-brilliantly amplified, and the kettle drums in particular take full advantage of that fact. O. C. O.

POPULAR

Comics

The comic record field has fallen into sad disuse since the golden days of the Black Crows, but this month the more rough and ready humors of the *Happiness Boys* and *Benny Rubin* are sure to elicit a few guffaws. The Happiness Boys disport themselves in sketches of Going Abroad and in London (Victor 22491) with an abundance of typical wise-crackery, while Benny recounts his prize story of Christopher Columbus and gives some good advice on health and deep-breathing (Brunswick 4888). A silly fellow, Benny, but oftentimes a witty one.

Theremin

The first solo recording of the Victor Theremin comes out this month in the form of two popular songs played by *Lennington H. Shewell*: *Lover, Come Back to Me* and *Dancing With Tears in My Eyes*. The instrument records excellently, and the playing is ultra-expressive—giving an indication of the Theremin's capabilities with torch balladry, rather than with more serious and less super-lyrical fare. The changes in tone color in the various registers are neatly exploited.

Instrumentals

I like best *Segar Ellis'* piano solo versions of his own hit, shivery *Stomp*, coupled with an individual treatment of the *St. Louis Blues* (Okeh 41447). Ellis is a vocalist of the blandest type, but when he plays the piano he turns back to a slow, hot, ingeniously rhythmic style much more stimulating than his smooth and expressive singing. The organists are *Jesse Crawford* and *Lew White*, as usual, the former playing ultra-sentimental versions of the *Kiss Waltz* and *When the Organ Played at Twilight* (Victor 22510), and the latter playing deft and rather amusing versions of *Down South* and the *Whistler and His Dog* (Brunswick 4889—one of the best of White's series). For Hawaiian stuff there are *Palakika* and *Paaluh* in *Once in a Blue Moon* and *Kawaiian Waltz* (Brunswick 4876).

Vocal Ensembles

The gold medal is undisputedly awarded to the *Ritz Quartet* for its Medley of Barber Shop Ballads—I've Been Working on the Railroad, Sidewalks of New York, On a Sunday Afternoon, in the Good Old Summer Time, and all the rest

—sung with immense seriousness in a way to rouse many a reminiscent tear in the eyes of their auditors (Brunswick 4894). The *Three Boswell Sisters* do some remarkable vocal side-slips, boops, and overtone harmonizations in the Heebie Jeebies and My Future Just Passed, (Okeh 41444); *Miller and Farrell* warble dulcet versions of Under Vesuvian Skies and I'm Needin' You (Victor 22509); the *Mariners Trio* do neat, light but not exceptionally distinguished harmonizations of Mam'selle and I Don't Mind Walking in the Rain (Okeh 41449); and *Randolph's Royal Hawaiians* sing of What Aloha Means and Honolulu I Love You (Brunswick 4886).

Crooners

The lists are long, but not highly distinguished. BRUNSWICK: *Freddie Rose* sings clear versions of Wonder and Old New England Moon (4862) You Left Me and Just Another Night (4832); *Chester Gaylord* is exceptionally tender in Little White Lies and If I Could Be With You (4873) Confessin' and So Beats My Heart for You (4871). OKEH: *Segar Ellis* has two vocal discs in addition to his piano solos mentioned above. On 41443 he sings I Wonder How it Feels and Little White Lies, and on 41441, Confessin' and Good Evenin'. Best of the COLUMBIA stars is *Willard Robison*, although he does not measure up to his work in Tall Timber and In the Wilderness (2268-D). His songs are good, but the accompanying orchestra loses much of the characteristic color of Robison's most original work. *Ruth Etting* whispers very fervent and pathetic versions of Don't Tell Her and Kiss Waltz (2280-D); *Charles Lawman* sings buoyantly in If You for You (2278-D); *Irving Kaufman* shouts vigorously in Tomorrow is Another Day and This Side of Paradise (2281-D); and *Art Gillham* sings saccharine and subdued versions of Confessin' and My Heart Belongs to the Girl Who Belongs to Somebody Else (2265-D).

Race

The *Dunham Jubilee Singers* are the best colored ensemble of the month, doing swinging and more than a little jazzy versions of I Dreamed of the Judgment Morning and Will He Welcome Me There? (Columbia 14540-D). *Blues Bird-head* offers the best novelty disc, Harmonica Blues and Mean Low Blues on a virtuoso and very blue harmonica (Okeh 8824), while *Clara Smith* is the best solo blues singer (lamenting versions of Down in the Mouf' and Don't Fool Around On Me Columbia 14553-D), and *Spivey and Grey* the best dialoguists (a two-part recording of Gotta Have What It Takes—Victor V-38609). Brunswick brings back *Speckled Red* in his own Blues and Lonesome Mind Blues—slow rough piano solos (7164), and introduces *Mozelle Alderson* in bright and vigorous performances of Tight Whoopee and Tight in Chicago (7159).

DANCE

Tangos

The Victor International Release lists a series of five tango discs by *Marek Weber's* and *Dol Dauber's* tango orchestras. The former's performances are easily the best and Two Tears (coupled with May I Ask for the Next Tango? on V-55), and Drinking to Your Health (coupled with an unusually spirited tango—Were You True to Me?—on V-51) are among the best in Weber's series. Dol Dauber's orchestra is a little heavier, but it boasts a good accordionist, and they do quite good versions of Flowers of Spain and A Tango With You V-52), Can You Pardon Me? and Twilight (V-53), Wanda and Your Sad Eyes (V-54).

Revivals

Red Nichol's Pennies in their various metamorphoses go in strongly for the hits of the past, dressed up in new and strictly 1930 vestments. The *Pennies* resurrect the Sheik on Brunswick 4885, in a smooth yet deceptively warm performance, coupled with a vigorously flowing and colorful version of Shim-Me-Sha-Wabble. *Miff Mole's Molers* also do the Wabble with great energy and back it up with an interesting performance of After You've Gone, featuring some nice piano

work and changes of pace (Okeh 41445). (But echoes of the *Charleston Chasers'* never-to-be-forgotten version of After You've Gone still linger in my ears. Will there ever be an orchestra again to equal the Pennies-Molers-Chasers of those days?)

For Columbia *Paul Whiteman* brings back the Nola, fleet-er and more light-footed than ever, coupled with a fast and furious performance of the New Tiger Rag on 2277-D—all proving that the Whiteman band has many a trick left up its sleeve.

Ballroom Dancing

BRUNSWICK: *Earl Burnett* and *Isham Jones* lead, the former with a very brisk version of I'm Doin' That Thing and a catchy intimately-styled Go Home and Tell Your Mother (4872), and an interesting arrangement of I Wonder How It Feels coupled with the most animated performance of Little White Lies yet recorded (4881). Jones plays dashing performances of Miss Hannah and the super-peppy song, There's a Wah-Wah Girl in Agua Caliente (4868). *Ben Bernie* puts in a full month playing well-turned versions of "Follow Through" hits—Peach of a Pair and It Must Be You (4892), Sharing and Kiss Waltz (4837), Venetia and Fr'instance (4869). *Abe Lyman* is extremely bumptious in a collegiate Football, but less energetic in If You're Not Kissing Me (4891); *Tom Clines* does songful version of the popular Bye Bye Blues and I'm Needin' You (4864); the *Colonial Club* are amusing in Out of Breath and I'm Only Human (4848); *Meyer Davis* plays As Long as I Have You and Looking for the Lovelight (4870); while the *Anglo-Persians* scoop the field with the first recordings of hits from "Viennese Nights"—music by Romberg: I Bring a Love Song and You will Remember Vienna, smoothly if somewhat seriously performed.

COLUMBIA: In addition to the Nola-Tiger Rag disc mentioned above, *Paul Whiteman* is heard again a dapper fantasy—Wedding of the Birds—skillfully arranged, and a more or less barbaric Song of the Congo (2263-D). The *Cavaliers* cash in on the waltz craze with very bland performances of Kiss Waltz and All Through the Night (2267-D), When the Organ Played at Twilight—a very touching morceau—and When I look to the West (2279-D). *Ted Lewis* is on vacation this month apparently, but *Guy Lombardo* is very much in evidence and in his best form in a very brightly turned version of Go Home and Tell Your Mother—one that will be hard to beat. The coupling is I'm Doin' That Thing, played in the more conventional and polished Lombardo tradition (2276-D). *Will Osborne* plays dreamy versions of When I Close My Eyes and So Beats My Heart (2269-D); *Ben Selvin* cultivates a smooth semi-Southern style in Somewhere in Old Wyoming and Moonlight on the Colorado (2266-D); *Paul Specht* offers ingenious arrangements and infectious performances of I Wonder How It Feels and What's the Use (2264-D); *Ted Wallace's* Don't Tell Her and Tomorrow's Another Day and on the quiet, suave order (2275-D); and the *Ipana Troubadours* follow suit in their performances of I Don't Mind Walkin' in the Rain and My Blue Bird Was Caught in the Rain—titles which do not signify that the disc is all wet (2271-D).

OKEH: *Fred Gardner's Texas University Troubadours* prove themselves a capable band in neatly turned performances of Loveless Love and Papa's Gone (41440).

VICTOR: *Waring's Pennsylvanians*—invariably admirable—plays Little White Lies and Gee But I'd Like to Make You Happy (22492), the former in symphonic style, the latter dapperly, very perky and light-footed, a highly amusing and effective performance. *Johnny Johnson* offers a mildly amusing travesty on the Stein Song (I'd Like to Find the Guy that Wrote the Stein Song) and a vigorously swinging and sonorous version of what's the Use (22493); *Bernie Crimmins* plays sweetly dreamy performances of Lonely and Fr'Instance (22494); *Rudy Vallée* features his own crooning in Good Evenin' and Just a Little Closer (22489) and again in Confessin' and My Bluebird Was Caught in the Rain (22505). For more vigorous dance material there is *Ted Weems*, not far behind the Pennsylvanians in steadily maintained excellence, heard this month in highly danceable performances of My Baby Just Cares for Me and A Girl Friend of a Boy Friend of Mine (22499). Similarly energetic is *Gus Arnheim*

(Continued on Page 36)

New European Releases

Orchestral

Bach: Sixth Brandenburg Concerto, Henry Wood—Symphony orch.
 Ravel: Boléro, Mengelberg—Amsterdam Concertgebouw.
 Beethoven (orch. Weingartner): Hammerclavier Sonata, Op. 106, Weingartner—Royal Philharmonic Orchestra.
 Auber: Crown Diamonds Overture, Godfrey-Bournemouth orch.
 English Folk Dances (arr. Cecil Sharp), Vaughn Williams—National Folk Dance Orchestra.
 Lucerna: La Habaerna and Carnival, Cantero & Pablos—Cordoba Philharmonic.
 (English Columbia)

Schumann (orch. ??): Carnival, Ronald—London Symphony.
 Brahms: Academic Festival overture, and Mozart: Minuet from Divertimento in D, Klemperer—Berlin S. O. H.
 (H.M.V.)

Lacome: La Féria, Weissmann—Berlin S. O. H.
 Grieg: 1st Peer Gynt Suite, Weissmann—Berlin S. O. H.
 (Parlophone)

Strauss: Salome's Dance, Knappertsbusch—Berlin S. O. H.
 Mendelssohn: Andante from Italian Symphony, 'Cloëz—Symphony orch.
 Rabaud: Eglogue, Rabaud—Symphony orch.
 (European Odeon)

Saint-Saëns: Danse Macabre, Gaubert—Paris Conservatory orch. (French Columbia)
 Grainger: Mock Morris and McEwen: Lento, Kreshover—Philharmonic Chamber orch. (Edison Bell)
 Werther—Prelude, and Rachmaninoff Prelude, Coppola—Symphony Orch.
 Don Pasquale and I Promessi Sposi overtures, Sabajno—La Scala orchestra.
 Cherubini: Anacreon overture and Breschi: Il Sogno del Cavaliere, Panizza—La Scala orchestra.
 (European H.M.V.)

Bach (orch. Schönberg): Prelude and Fugue in E flat, Kleiber—Berlin Philharmonic.
 Borodin: Prince Igor Dances, Meyrowitz—Berlin Philharmonic.
 (Ultraphon)

Magic Flute overture, Rabaud—Symphony orch. (with Rabaud's "vocal autograph".) (Pathé-Art)

Concertos

Tchaikowsky: Violin Concerto, Elman with the London Symphony (H.M.V.).
 Saint-Saëns: Piano Concerto in G minor, Reginald Paul and the Metropolitan Symphony (Broadcast Twelves).
 Bach: Violin Concerto in E major, Leon Zighera (Decca).
 Bach: Piano Concerto in F, Ethel Bartlett (N.G.S.).

Chamber Music

Scarlatti: Sonata for Flute and Strings, Quintette Instrumental de Paris (French H.M.V.).
 Brahms: Violin Sonata in D minor, Menges and Samuel (H.M.V.).
 Bax—String Quartet in 6, Marie Wilson Quartet (N.G.S.).
 Beethoven: Trio in D, Op. 70, No. 1, Hirt-Brun-Lehr (Polydor).
 Borodin: String Quartet in D, Poltronieri Quartet (Italian Columbia).
 Toldra: Vistes al mar, Rafael String Quartet.
 Arriga: Quartet in D, Rafael Quartet (Spanish H.M.V.).
 Wolf: Italian Serenade, String Quartet (N.G.S.).

Piano

Chopin: Waltzes in C sharp minor and E minor, Moriz Rosenthal.
 Chopin: Chant Polonais and Mazurka Op. 24, No. 4, Rosenthal (Parlophone).
 Chopin: Berceuse and Liszt: Liebestraum, Rosenthal.
 Liszt: Hungarian Rhapsody No. 2, Rosenthal (Ultraphon).
 Chabrier: Bourrée Fantasque, Marcelle Meyer (Fr. Columbia).
 Bartok: Danse roumaine, Medvetane, and Este a szekelyeknel, Bela Bartok (Fr. H.M.V.).
 Schumann: Novelette in F and Chopin: Nocturne in F minor, Hambourg (H.M.V.).
 Bax: Sonata for Two Pianos, Ethel Bartlett-Rae Robertson (N.G.S.).
 Liszt: La Campanella, Murdock (English Columbia).
 Hummel: Rondo and Bach: Italian Concerto Finale, Alan-nah Delius (Parlophone).
 Debussy: Masques, M-F Gaillard (Fr. Odeon).

Organ

Bach: Chorale, Bk. V, No. 13, and Widor: Scherzo from the 2nd Symphony (Fr. Columbia).
 Franck: Prelude Fugue and Variation, Dupré (H.M.V.).
 Handel: "Cuckoo and Nightingale" Concerto, Van der Horst (Eng. Columbia).

Harpsichord

Duphy: La victoire, and Roesgen-Champion: Danse rustique, Mme. Roesgen-Champion (French H.M.V.).

'Cello

Haydn (arr. Piatti) Minuet and Cassado: Requiebro, Casals (Spanish H.M.V.).

Violin

Hubay: Zephyr and Tchaikowsky: Humoresque, Erica Morini (H.M.V.).

Operatic

Il Trovatore, abridged version, with Pattiera, Malkin, Jung, and Schlöffer.
 Fidelio—Leonora's Aria, Rose Pauly-Dreesen.
 Faust—Duel Trio, Villabella, Rouard, Billot.
 Rigoletto—arias, Gerhard Hüsch.
 (Parlophone)
 Andrea Chenier—aria and Mascagni: Serenade, Valente (H.M.V.).
 Prince Igor—Prince Galitzky and Khan Kontchak arias, Gitowsky (Homocord).
 Mikado—Tit Willow and a More Humane Mikado, Harold Williams (English Columbia).
 Monna Vanna—arias, Anseau (Fr. H. M. V.).
 Gretry: Les deux Avars and Coronation Scene, Sabajno—Mme. Gauley (Pathé-Art).
 Czar Saltan—Intermezzo and Coronation Scene, Sabajno—La Scala chorus and orch (Spanish H.M.V.).

Songs

Llanfair and Integer Vitae (arr. Davies), Three Valleys Male Choir—in Welsh (English Columbia).
 Oh, No, John and Keys of Canterbury, Stuart Wilson (Decca).
 Schumann, Brahms, Wolf, etc.—Group of Lieder, Julia Culp (German H.M.V.).

Recitation

Hamlet—excerpts, Henry Ainley.
 Conan Doyle Speaking, the late Conan Doyle (H.M.V.).
 Story of My Flight, Amy Johnson.
 To Meet the King, one-act play, Sybil Thorndike and Co. (English Columbia).

Miscellaneous

Albeniz: Cordoba and Yradier: Bolero Classique, La Argentinio (Odeon).
 The Blue Angel: hits sung by Marlene Dietrich (H.M.V.).
 Victoria und ihr Hussar—hits, German Odeon and Polydor.

NOTES

DESPITE the relative infrequency of large-scale works, the above lists are remarkably extensive for the months of August and September. It should be remembered also that the works listed above are only those which have not previously been mentioned in these pages. When one adds to them the re-pressings from America and the re-pressings which have previously been listed under the country of their origin, the totals are impressive both in themselves and in the light they throw on the buying capacity (and tastes) of European phonophiles. Economic conditions in many of the European countries have been vastly more

serious than here, and the buying power of the average European is not as great as that of the average American. Those who consider recorded music a luxury and who hold that it cannot be sold in large quantities should ponder the progress of phonography across the water where the recording companies are not only putting out first rate music on discs but are realizing considerable profit from their work.

The N. G. S. release, reviewed elsewhere in this issue, is perhaps the most notable group of the month. The works of Arnold Bax have been given capable recording attention before by the remarkable organization founded by Mackenzie (the quintet for oboe and strings is one of the finest works of the recorded chamber music repertory), and the present quartet and sonata for two pianos are arousing unusual attention. They are already on sale by the leading American importers and in several instances the complete first shipment has been sold out within a week or two of its receipt.

Dr. Mengelberg's English Columbia recording of the Boléro is the fourth of Ravel's "best-seller." Those conducted by the composer (Brunswick) and Koussevitzky (Victor) have been on sale for several months; Coppola's (French H. M. V.) and the new Mengelberg version will no doubt share some of the earlier sets' popularity.

Two transcriptions of major piano works figure prominently in the lists given above: Weingartner's orchestration of the great "Hammerclavier" sonata, Op. 106, of Beethoven and the orchestral version of Schumann's kaleidoscopic suite, *Carnival*, by an unnamed transcriber. This is presumably the same version used to such happy effect by the Russian Ballet during its hey-day. Another transcription is Schönberg's orchestration of a Bach prelude and fugue in E flat for organ, introduced in Boston and New York last season by Koussevitzky and the Boston Symphony. Those who admire the Schönberg orchestration of two organ chorale-preludes (recorded by Polydor) are likely to be disappointed in the present and more-ambitious work, for the transcription is flatu-

lent and pretentious to almost offensive degree. The scholars are in doubt whether Bach himself joined the prelude to the particular fugue ("St. Anne's") with which it is united here. Both appear in the third book of Bach's "Clavierübung," but the former is at the very beginning and the latter at the end. Two other Bach works make a first appearance on discs: the violin concerto in E (Decca) and the piano concerto in F (N. G. S.).

I notice that the accompanist in Erica Morina's current release of fiddle pieces is Ludwig Kentner. I presume this is the Louis Kentner whose Edison Bell piano solo recordings marked as one of the most promising pianistic talents on discs.

The Pathé-Art series of the Pathé Company in Paris revives an ancient phonographic custom in the form of a "vocal autograph." Henri Rabaud conducts his own *Eglogue*,—poème virgilien—for the first of what is to be a series of "vocally autographed" works.

A new company, the Deutsche Ultraphon A.-G., appears in Germany with several highly noteworthy releases, including the Bach-Schönberg prelude and fugue already mentioned, the Prince Igor Dances, the Ride of the Valkyries, and two piano discs by Moriz Rosenthal. The latter at last has begun to assume the phonographic significance his concert standing should have won for him long ago. Ill-luck seem to dog his footsteps. Some early Odeon recordings failed to appear and only a single Edison disc was released before Edison gave up the phonographic ghost. Two Ultraphon and two Parlophon releases in one month, however, indicate that the bogey is now securely laid.

Another artist of profound historical importance is also given an expression on electrically recorded discs that will preserve the tradition of her art where without the phonograph it would remain a fading memory. Julia Culp did some recording in the acoustical days, but her present Series of Schubert, Schumann, and Wolf lieder (German H. M. V.), are her first to be done under the modern process.

Current Importations

MOST of the important works released in Europe during the last two or three months have been obtained by our energetic American importers and through them are probably familiar to most of the larger record collectors among the magazine's readers. While it is our custom to reserve detailed review for the release of such works under the labels of the affiliated American companies, we have received so many requests for information on imported discs that a department of brief reviews on the importations of the month is to be made a regular feature of the magazine. Any of the records mentioned may be obtained from the leading American importers—the New York Band Instrument Company and the Gramophone Shop of New York City, the H. Royer Smith Company of Philadelphia, and the International Records Agency of Richmond Hill, N. Y. Many of the works will probably be re-pressed in due time in this country, and will be given detailed comment in our regular review columns. For the present I shall jot down such impressions as I have received from a first and oftentimes hasty hearing of some of the featured works.

Paul Robeson

The publication of a Robeson biography, reviewed in the August P. M. R., gives added interest to the remarkable bass's recordings, many of which have been made in England (H. M. V.) and not yet re-pressed in this country. Among these are two twelve-inch discs: a medley of Plantation Songs with chorus, (C1585), *Mammy and Roll Away Clouds* (C1591). The ten-inch discs include Cook's *Exhortation* and Robeson's arrangement of *Hail de Crown* (B3409), Burleigh's arrangements of *Scandalize My Name and Sinners Please Don't Let This Harvest Pass* (B2771), Cook's *Down de Lover's Lane* and Johnson's *Seems Like to Me* (B2771), Burleigh's arrangements of *Weepin' Mary, I Want to be Ready*, and *My Lord What a Morning* (B2897), and a fine

miscellany of spirituals: *Oh Rock Me, Julie, Oh! Didn't It Rain, Get on Board*, and *Dere's No Hidin' Place Down Here* (B3033). In addition there are several recordings of lighter fare, not excluding *Sonny Boy* and *Lonesome Road*, that are of less interest, although even with these (as in the version of *Mighty Lak' a Rose* released by Victor) Robeson's freedom from artificiality and fresh approach lends even such hackneyed material dignity if not distinction. In most of the discs Lawrence Brown is the accompanist and almost without exception the records give competent portrayal of Robeson's musicianship—enunciation, tone, and an uncorrodible sincerity. The unadulterated spirituals should be represented in every record collection; while the lighter songs become quite palatable in Robeson's versions, far and away the best of the many recordings available.

Javanese Music

A hasty hearing of the singular recordings of Javanese music issued on European Columbia discs, and a complete ignorance of the information appearing on the labels ill equip me to make intelligent comment on these works. There are three ten-inch discs and two twelves, featuring such native artists as Regent R. M. H., Wirjodiningrat, Prince R. M. H. Soerjosoegianto, and the Orkest Durand. The Javanese equivalent of our xylophone, the Gamelan, is prominent, and a chorus is used. There is a superficial resemblance to Chinese music, but that of Java is apparently much more vertebrate. I presume the music is for danced ceremonials, rather than for the theatre. A sense of formal construction and of actual expressiveness is much more obvious to occidental ears than in Chinese music. The tone colors are frequently of unusual and very striking quality, and strange as much of the music is on first hearing, it titillates one's admiration as well as one's curiosity. Stokowski, Eicheim, and others have studied Javanese music with very considerable care and believe it to be of unusual significance among the music of the orient. The phonograph performs an excellent service in making characteristic examples, performed by native musicians generally available to occidental musicians and students

Dr. Karl Muck

The ability to animate with fresh life the hardened arteries of stock concert pieces is the hall-mark of true conductorial genius. Certain phonographic favorites have been recorded so often—on top of their incessant appearance on concert programs—that the seasoned record buyer comes to view them with actual repulsion. Yet there are men—not many, but a few—who can sweep away the dust and dirt of countless repetition and present the music in its youthful purity of outline and freshness of feeling. The greatest of such geniuses is Dr. Muck, who has only to record a work to provide the definitive edition of the music at hand. His version of the *Tannhäuser* overture, which has been out for a year or more, followed some six or more recordings, many of them of the first rank. His newer discs of the *Tristan and Isolde* prelude and the prelude to *The Flying Dutchman* have been similarly preceded by many commendable versions. Yet in each case the Muck reading says the last and virtually final word. The *Tristan* prelude in particular has been a stickler for the phonograph. None of the previous versions has ever completely satisfied me in the way that Dr. Muck's does. From the first sure yet sensitive attack, bungled so often by other recording conductors, the Muck performance really gets to grips with the music. There is none of the sense of evasion and compromise that the average recorded or operatic performance gives, nor yet the exaggerated and emotionalized tension of so many concert performances. The tone-drama speaks with its own voice and not with an enforced ventriloquism. Barring only Mengelberg's old Victor version, the *Flying Dutchman* overture has fared none too well on discs. Dr. Muck's version captures the music's fierce, eerie, and yet incorrigibly romantic qualities to an equal if not greater degree than Mengelberg's while improved recording methods and a more restrained dynamic treatment give the newer set unqualified superiority. For once the extra-musical barnacles are scraped off the phantom ship and it sweeps through the sea like a real and not an operatic stage vessel.

Each prelude is on three sides, and the two part threes are conveniently coupled on one side—the numbers are EJ-366-8 (GERMAN VICTOR). The earlier *Tannhäuser* overture numbers are EJ-335-6.

Bach Violin Sonatas

In the concert hall one can hear Bach's sonatas for unaccompanied violin—when at all—only at fiddle recitals sandwiched between the encore pieces that form the bulk of most violinists' programs. It is a joy to find not one but two of the Bach sonatas out on records, where they may be heard as they should be by themselves or in the company of their musical peers. The sonata in C, No. 5, is played by the astounding *wunderkind*, Yehudi Menuhin, and the Sonata in D minor, No. 4, by the distinguished German violinist, Adolf Busch. Both are issued under European H. M. V. labels, the former on discs DB1368-70 and the latter on DB1422-4. Menuhin has been heard on records only in smaller works until recently when the present Bach sonata and a recording of the Beethoven sonata in D give the first opportunity of judging the depth of his uncanny talent. Adolf Busch is the younger brother of Fritz, the conductor. Both have recorded for Polydor in Germany, and the latter has appeared in this country as guest conductor with the New York Symphony. They are not related to the Dane, Carl Busch, composer and conductor of Kansas City, Missouri.

The sonata in C comprises an Adagio (2 parts), Fuga (2 parts), Largo, and Allegro assai (1 part each). The D minor work is made up of an Allemande, Courante, Sarabande, Gigue, and Chaconne. The chaconne is frequently played independently and is probably familiar to many concert-goers who have never heard the sonata from which it is taken in its entirety.

One would hesitate to pronounce any dogmatic judgments from a single hearing of two such important works, filling a long open gap in recorded violin literature. Both are well recorded with conservatively controlled amplification. Busch's warmer tone fares better on discs than the bluffer, strong, but not too well rounded tone of Menuhin. The boy's uncommon talent is undeniable; if ever a youthful musician gave promise of genuine genius it is he. Exhibiting him publicly in such works as a Bach sonata, music to test full strength of a matured master of the instrument, is a terrific

test and by no means a fair one. It is to Menuhin's everlasting credit that he bears himself like a true-hearted gentleman. There is not the slightest attempt to capitalize his youth. There is none of the falsity one might expect in the spectacle of a thirteen-year-old boy standing up to the music of the greatest composer of all time, for Menuhin plays his sincere best, and after the slick and superficial exhibitionism of so many prominent violinists, Menuhin's best is admirable indeed. Yet one cannot expect the impossible, and there are depths in the music here that no boy—no matter how gifted—can dream of sounding. No one can ask more from him than that he play the notes, and as it happens he plays them uncommonly well. Busch, like his younger colleague, disdains the cheap guiles of concert violinists. He too approaches the music at hand with sincerity and dignity, but with an understanding and strength of interpretative grasp that are only possible to fully matured as well as honest artists. In consequence he can relax and expand where Menuhin must strain every nerve against uncomprehended difficulties. There is a warmth and poise in the Busch performance that emphasize the inevitable stiffness of Menuhin's playing. Both are competent performances, but only Busch's fully captures the music. His discs are an invaluable addition to every Bach collection. I recommend them particularly to those who are beginning to tire of musical elephantiasis, and who will find as much and more musical feeling and drama in this work for a single instrument as they find in the bulkiest symphony, tone poem, or inflated opera.

Elman: Tchaikowski Violin Concerto

The phonograph, after neglecting the Tchaikovsky concerto for many years, now turns to it with extreme solicitude. First Hubermann (Columbia), and now Elman (H. M. V. DB1405-8) are chosen to play it for recording. In the hands of such boss fiddlers even this sublimated circus music is not to be dismissed lightly. Those who esteem the music—and there must be many for it campaigns very frankly and heartily for itself—long ago raised the prayer for an Elman version. I am glad to hear Elman at last on discs with a work of larger calibre than the encore repertory to which he has largely confined himself in the past, but I fail to find unalloyed cause for rapture in the present concerto. There is something a shade too fluent, snobbish, too slick in the playing here. The orchestra dares speak only apologetically. The suave soloist dominates graciously, complacently, and completely. It is a neat piece of display work, but it strikes me as being done with a great many unnecessary airs. Granted that every piece of music, whatever its merit, should be played to the hilt, the Tchaikovsky violin concerto is not a Brahms symphony and when it is approached as if it were, the inherent insincerity of the performance is undisguisable. For all Elman's supreme facility and a command of tonal variety and delicate nuance (shared here to some degree by the excellent accompanying orchestra—the London Symphony under Barbirolli), the set leaves me quite cold, whereas I found it possible to find a very lively enjoyment in Hubermann's whole-hearted, masculine, and lusty approach to the same work. The preciousness and prima donna-ism of one find their exact complement in the directness and bluff sincerity of the other.

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Deodat de Séverac

Dédodat de Séverac (1873-1921) was passed over somewhat hastily in my survey of recorded French music published last winter. I was not aware that his piano works possessed such sunny charm and abounding life as Blanche Selva's recordings reveal. A hearing of these discs (for which I am indebted to the kindness of Mr. Richard Gilbert, a first authority on the recordings of contemporary French and Spanish composers) convinces me that de Séverac, despite the closely limited extent of his output, brought a very individual genius to the vari-colored pages of French pianistic literature. Resemblances to Debussy, Albeniz, Franck, even others are easily observed, yet there is a keen and sensitive spirit in de Séverac that unites such influences into an idiom that is at once, fluent, pointed, and distinctive. Blanche Selva, who contributes a number of unusual records to the French Columbia catalogue, gives three of de Séverac's pieces matchless exposition: *Vers le Mas en fête* (D15140), *Les Muletiers devant le Christ de Livia* (D-15141), and *Baigneuses au soleil* (D15142). The *Baigneuses* in particular is music of the open air, surcharged with sunlight and the chatter of running water. No one who reacts to music ideally fitted to the peculiar demands of the keyboard, or to the delicate forcefulness of fine pianism, should overlook it.

Strawinski

Most composers suffer from the phonograph's neglect of their larger works. I think it has been to Strawinski's disadvantage that he is almost exclusively represented by major works on discs. The Parlophone-Odeon lists of France and England reveal an attractive example of Strawinski in lighter mood. On R20109 Gabriel Pierné conducts the Colonne Orchestra in an early work, *Fireworks*, and two pieces from the Second Suite for small orchestra. The suites are drawn from two sets of piano duets, one with an easy primo part and the other with an easy secondo—delightfully spicy little pieces that are immense fun to play and scarcely less fun to listen to. It is surprising that they are not played more frequently in concert. The Philadelphia Orchestra is one of the few to use them, cleverly putting the same Polka and Galop that Pierné records here on one of the children's concertos' programs. I hope that Pierné or others will play some of the other numbers—the brisk March, the Spanish Piece, or the Balalaika in particular. Inghelbrecht of Pathé-Art would be an excellent man for the job, although even he would have difficulty in surpassing Pierné's splendid performance and the first rate recording (of which we have already had a sample in the American release of Pierné's performance of the *Roman Carnival* overture and the *Firebird* Berceuse).

Fireworks was once recorded acoustically by Stokowski and the Philadelphia orchestra, but as a special release it never became very well-known. The piece gained ground for Strawinski in his early days before the *Firebird*, but for all its brightness and animation it does not strike one as particularly significant. It is a pleasant *jeux d'esprit* and a good step-stone for those who still shiver before the icy waters of the "modernist" stream. Pierné makes the most out of it.

Elizabethan Madrigals

The pleasure I have found in the music of Elizabethan composers is keener in many ways than almost any other musical joy. While perhaps it can never be as profound as that to be experienced in the works of Bach and Mozart, it possesses rare and indefinable qualities that give it force and individuality in no wise inferior. I hope to have opportunity before long to consider more carefully the peculiar significance the Elizabethan madrigalists have for me, and to study in some detail the growing—but none too rapidly—recorded literature of their works. Meanwhile I must mention a most notable contribution to this literature, second in importance only to the English Singers' album brought out by the Roycrofters two or three years ago. The new set is an English Columbia album set, *XVth Century Songs*, by a group similar to the English Singers and called—somewhat stiltedly—the St. George's Singers. The set comprises a series of discs issued during the winter and spring months in England: Gibbons' *Ah! Dear Heart*, Bateson's *Sister Awake*, and Mundy's *Lightly She Whipped* (9876); Morley's *I Follow, Lo, the Footing*, East's *How Merrily We Live*, and Weelkes' *O Care Thou Wilt Despatch Me* (9877); Byrd's *Lullaby, My Sweet Baby* (5546); Byrd's *Iustorum Animae* and *Agnus Dei* from the five-part Mass (5547); Wilbye's *Lady, When I Behold*,

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and Morley's *Fire, Fire, My Heart* (5548); Vautor's *Sweet Suffolk Owl*, and Ward's *Upon a Bank with Roses* (5549). All of the songs are sung in the editions of the foremost madrigal scholar, Rev. E. H. Fellowes. A book of words is furnished with the album.

The St. George's Singers manage the incredibly tricky singing demanded in these madrigals more successfully than any ensemble I have heard excepting the English Singers. Their most conspicuous lack is that of perfect homogeneity of tonal qualities such as can only be obtained by years of singing together, a homogeneity such as the Flonzaley String Quartet cultivated so earnestly, and which is if anything even more vital in sixteenth century music than in the quartet repertory. But the St. George group, if maintained intact, should soon emulate the English singers on this score. Already they give convincing evidence of their musicianship and their understanding of and familiarity with their material. Their enunciation is not always impeccable, even allowing for the overwhelming technical difficulties, but it is obvious that they are constantly striving to keep the balance between words and music as evenly poised as their skill permits.

Notes on the songs themselves must be deferred to a more advantageous moment, but lest it should be thought that the works of Bird and Weelkes, admittedly among the greatest masterpieces of vocal music, should overshadow those of the less familiar men, I should say that the lithe and tender grace of John Mundy's *Lightly She Whipped Over the Plains*, and the sensitive beauty of Gibbons' setting of John Donne's *Ah Dear Heart* are no less representative of perhaps the finest flowering of pure musical feeling that the world has ever known. One can hear such music rarely if ever in concert. Very few singers are equipped to sing it properly, and the scores themselves are far beyond the average musical person's ability to read satisfactorily. To have them competently performed on discs is an inestimable contribution by the phonograph to the broadening of musical understanding and the refinement of musical sensibilities, so constantly constricted and alloyed by the influence of unrestrained and pervading cheapness.

R. D. D.

Arnold Bax

Bax: Sonata for Two Pianos played by ETHEL BARTLETT and RAE ROBERTSON. (On the 6th side ETHEL BARTLETT, solo, plays Bax's *Hardanger*). N. G. S. 158-60 (3 D12s.)

Bax: String Quartet in C major, played by the MARIE WILSON QUARTET (Marie Wilson, Gwendolen Higham, Anne Wolfe, Phyllis Hasluck). N. G. S. 155-7 (3 D12s.)

Arnold Bax belongs to the older generation of British composers, serious of intent, profound of knowledge. Among latter-day composers, who cultivate music as a sport, or a kind of abstract mathematics, he stands, draped in his romantic cloak, a magnificent, but lonely figure. Historically, he is a product of the great Russian school. Even his Celtic tunes sound like Mussorgski (the Rondo of the String Quartet in G, with a version in major of Mussorgski's witching theme from the "Bald Mountain").

The two sets of records from Arnold Bax, coming to us through the courtesy—as the radio-phrase goes—of the National (i.e. British) Gramophonic Society, present a Quartet in G, composed some ten years ago, and the new, fresh from the fire, Sonata for two Pianos. The Sonata covers five sides, which leaves room for a phonographic "encore," viz. "Hardanger," with the composer's parenthetic acknowledgment to Grieg (*Hardanger Fjord* was Grieg's favorite fishing place).

The bipianistic Sonata is dedicated to Ethel Bartlett and Rae Robertson, the recording players. It flows smoothly and pleasurably at their hands. The combined tone of the two instruments makes a fine blend, and the dedicacees' tempi are spirited. Bax writes with gusto for the paired pianos; the parts alternate, announcing a choral-like theme (not without benefit of the Russian Church), then scattering in pearly passages in the treble. There are dramatic interludes which, thanks to the gentleness of Miss Bartlett and

Mr. Robertson, are never allowed to rise to tragedy. The heavy dancing notes, suggesting Fate, or at least trampling of monstrous feet,—in parallel fourths or fifths, as the case may be—provides the element of barbarity, indispensable since Stravinsky wrote his "Sacre." (This latest Russian demon plays Dybbuk to the Bax of the Sonata; in Bax's earlier works it is rather Scriabine who possesses him.)

The Quartet in G major is played by an all-ladies team (see names above). It is in G major, as advertised, and Bax's digressions do not extend far beyond the tonal frame. The Celtic motives (via Mussorgski?) are skillfully treated, and harmonized without affection. There are pleasant upswellings, and corresponding recessions, which contribute to dynamic variety. The Lento is perhaps the most beautiful part of the Quartet, but there is enough substance in all the three movements to stimulate the players and the listener. The Marie Wilson String Quartet does fair justice to the work, and it would be ungallant to suggest that the individual ladies of the Quartet are less efficient in solo passages than in their ensemble work.

In his "Music of the Future," W. J. Turner remarks that of all great men, only Beethoven could use such words as "noble feeling," or "sublime spirit" without appearing ridiculous. Mutatis mutandis, Arnold Bax can do that too. And those of his contemporaries who are not entirely devoid of all feeling, noble or other, must in full fairness acknowledge the man's sincere striving, and ultimately grant him an adumbrative greatness.

The National Gramophonic Society gives clear and faithful reproduction of the piano as well as of the strings. It is entirely free from the Borborignus Phonographicus (Dr. Goldberg's term) which is still a common disease in some European recordings. But we are particularly grateful to the Society for bringing out fine and novel music of interest.

NICOLAS SLONIMSKY.

The Phonophile's Bookshelf

Brahms

JOHANNES BRAHMS. By Richard Specht. Translated from the German by Eric Blom. New York, E. P. Dutton and Company. 372 pp. \$6.00.

Of biography making there is no end, but not every biographer has the courage to state at the outset: "A literary occupation that busies itself with manufacturing a twenty-first out of twenty books has always seemed to me suspicious." Specht's work on Brahms is no pot-boiling re-hash of old bones from which every drop of flavor has long since been boiled. Familiar of course with the standard Brahms works by May, Niemann, and others, Specht has succeeded in his intention forgetting them as completely as possible, and of writing his own book in his own way. And he strikes a very genuine note. There is absorbing interest in and admiration of his subject that are kept in excellent balance to present a fully rounded image of the man and musician. Specht does not go in for the key-hole peeping of the psycho-analytical school, but he speaks frankly of many details of Brahms' character and life that others have glossed over.

The book is a big one, not merely in size, but in the grasp of its subject. It moves forward steadily and absorbingly; there are few biographies of musicians that are at once as stimulating and as informative as this. It cannot be read without the reader arriving at a new and expanded understanding of Brahms the man and his music. Specht knew Brahms during the last years of his life and his chapters on the illness and death of the composer are profoundly sincere and moving (as are the earlier pages devoted to the breakdown and death of Schumann).

"Brahms . . . disdained the gestures of the outrageous originality of the outclassed, for he wished to be a whole master in every sense of the term. He scorned, too, the divine intoxications of the dionysiacal libertines as much as the humourless sobrieties of the mechanical and soulless, for he desired also to be a full man. . . . Here is one who suffered, but was blessed in suffering. His divided feelings

he forged into unity in his music, his distressed conscience into the mystic parable of form, his wrestlings into the purification of his work. . . ." This is in truth the full man that Specht reveals to us, a realer, a nearer, and yet a greater Brahms than perhaps even the most vigorous admirers of his music have known.

Mr. Blom, a British critic of very considerable individuality and skill, has attacked the difficult task of translation with courage and care. The book is well gotten up, attractively illustrated, and generously indexed. No one who owns one of the major Brahms work in recorded form should fail to know this book also, for through it he may come to a far deeper knowledge and understanding of the music, and the vast force—heroically harnessed—that gave it its superb vitality.

Dr. Aleman's Caricatures

KARIKATURUS. By Dr. Ricardo M. Aleman. Havana, Cuba, "La Prueba." 134 pages. Price not stated.

Dr. Aleman, if further introduction is needed to readers of the P. M. R., is a Cuban of almost astounding versatility, a lawyer by vocation, and a phonophile and caricaturist by avocation. THE PHONOGRAPH MONTHLY REVIEW has had the privilege on various occasions of printing Dr. Aleman's notes on operatic recordings, comments that reveal quite encyclopedic knowledge of old and new records, and operatic works and singers.

A few years ago he issued a small book of caricatures, revealing a witty and uncannily probing insight into the characters of many musical and political celebrities. Now comes an extensive collection of his works in this form, many of which have appeared in the pages of musical and other journals. Dr. Aleman has evidently pursued this avocation with the same intensity that characterizes his other activities, and the development shown in his technique is very marked. There are many—not merely a few—of the caricatures in this book that pass far beyond the bounds of cleverness, which is the most one usually asks of a caricature, in-



Dr. Ricardo M. Aleman
(from an auto-caricature)

to something that has an unmistakable touch of genius. Dr. Aleman has cultivated a variety of styles, giving his work a surprising freedom from monotony. His experiments with typewriter caricatures are highly interesting (the ones of Coolidge, Hoover, Wilson, and the be-whiskered Arbos are really little masterpieces). The wash drawings, however, particularly those of D'Annunzio, Clemenceau, Paderewski, Alfonso XIII, Galli-Curci, and MacDonald, are the best of the entire book, comparable indeed with those of Covarrubias, yet highly individual.

The book is divided into four sections, a series of auto-caricatures, caricatures of Dr. Aleman by other artists, a very amusing group of "types" ("Russian Opera" is the prize of the set), and a long section of caricatured celebrities. Musical figures are prominent, particularly Toscanini who is pictured in an almost infinite variety of poses and styles, and invariably with surprising forcefulness and originality.

The book is really a first-rate one. No information on its price accompanies it, but I presume that it is on sale to the public, and I recommend every dyed-in-the-wool phonophile to secure it. The address of the publishers is "La Prueba," Obrapia 97, Havana, Cuba.

The Musical Pilgrim

THE MUSICAL PILGRIM SERIES. Edited by Sir Arthur Somervell. New Issues: SCHUMANN'S CONCERTED CHAMBER MUSIC, by J. A. Fuller-Maitland. BACH'S "BRANDENBURG CONCERTOS," by J. A. Fuller-Maitland. STRAUSS—THE ROSE BEARER, by Eric Blom. BERLIOZ—FOUR WORKS, by Tom S. Wotten. London and New York, The Oxford University Press. Paper covers. 50c each.

The Musical Pilgrim series of musical booklets, as attractively designed and printed as they are informatively written, grows apace. Intended to serve as more extended and detailed annotations than available in ordinary program notes or biographical studies, they serve a particularly useful purpose for the phonophile. The four new additions to the series maintain its high standards. The Fuller-Maitland books are strictly analytical studies, one of Schumann's writings for combinations of two, three, four, and five instruments (about which there is very little material otherwise

conveniently available), and the other of the six Brandenburg Concertos of Bach, two of which are now available on records. (In addition there is the English Brunswick recording of the complete set, referred to in this booklet, which technical troubles have so far held back from general release.) The Blom and Wotten books are likewise annotatory studies, but they are rather more elaborate and make good reading as well as convenient informative sources. The action of *Der Rosenkavalier* in the stage is vastly confusing, even to those who are quite familiar with the music, and Mr. Blom's highly detailed yet sprightly analysis is really invaluable for a proper understanding of both story and music. Mr. Wotten's booklet is of perhaps less general interest, but it supplies information hitherto difficult to come by on some of the less familiar Berlioz works as well as a very complete annotation on the Fantastic Symphony. There are many illustrations in notation. The convenient format, low price, and specialized nature of the booklets makes them a desirable addition to every library of music books.

Concert Goer's Notes

THE CONCERT GOER'S LIBRARY OF DESCRIPTIVE NOTES, Vol. II. By Rosa Newmarch. London and New York, The Oxford University Press.

Miss Newmarch's notes for concerts of the New Queen's Hall Orchestra of London, written over a period of many years, have recently been collected for publication in more permanent form. The books are pocket-sized, but well printed and bound, and are designed too for concert goers, phonophiles, and radio listeners. The present volume covers the Wagnerian overtures and excerpts most frequently played in concert, a series of tone poems, and some of the best known concert marches. Miss Newmarch is somewhat overly serious in her comments. The information is there, but the notes seldom sparkle or arouse very lively enthusiasm for the music they discuss. The book is a convenient source of material, but the fact that it is less specialized than the Musical Pilgrim series, and that most of the information it contains is generally available, makes it of less unique value than the paper-bound booklets. Like them, however, it is a model of good taste in book making, a characteristic example of the Oxford University Press' steadfast maintenance of high printing standards.

F. F.

A Survey of the Viol Family

MUSIC INSTRUMENTS AND THEIR MUSIC 1500-1750, by Gerald R. Hayes.

II VIOLS, AND OTHER BOWED INSTRUMENTS, with an introduction by Arnold Dolmetsch. London, Oxford University Press. 265 pages.

The second in a series of five books dealing with the older musical instruments. The present volume deals exhaustively and authoritatively with the Viols and other bowed instruments, and is divided into four books, the first of which is devoted to the Viols, the second to the Lyra family, the third to the Rebec—the Violin family and the fourth to Independent forms. A prologue states the historical value of the instruments and shows that the violin as an evolutionary result of the older instruments has completely superseded them. An epilogue demonstrates that in spite of this that the present day had brought a new interest in the less familiar instruments and in the music of the past.

The author has succeeded surprisingly well in making a book filled with so many technical details interesting, as well as an invaluable compendium of details concerning little-known factors in present-day instrumental development. As mentioned above, the interest evinced at the present time in the musical instruments of the past is remarkable. Performers such as Wanda Landowska, the Casadesus family, and many others do much to create this interest, and the author of this book is to be congratulated on making available information of this kind—which should form part of one's musical background.

Not only are the instruments themselves discussed but the details of their fashioning, the reason for the designs, the origin of their names and music written for them. The author has also delightfully stressed social contribution and employment by composers. Interesting plates in the back of the book illustrate vividly the forms and styles mentioned in the work, which is on every serious music-lover will want to own.

R. B.

(Continued from Page 29)

in a big-voiced, sturdy coupling of Go Home and Tell Your Mother and I'm Doin' that Thing. *Jackie Taylor* features warm tone coloring in We're on the Highway to Heaven and Love Comes in the Moonlight (22500), and Looking for the Lovelight—the latter coupled with *Ted Fiorito's* Tomorrow is Another Day (22501). The Victor dance record of the month is the *Hilo Hawaiian Orchestra's* All Through the Night and On a Little Street in Honolulu waltzes, and while I react gingerly if at all to the Hawaiian idiom, this particular disc is undeniably one of the smoothest and most attractive of its type.

Hot Stuff

Frankie Trumbauer shows to great advantage in a singular Choo Choo, fast rough playing featuring some fine percussive effects, and coupled with a highly contrasting performance of Bye Bye Blues (Okeh 41450). The *Louisiana Rhythm Kings* turn in two high spirited discs for Brunswick: Tell Me and Pretty Baby—featuring the piano and deft changes of pace (4938), There's Egypt in Your Dreamy Eyes and Lazy Daddy (4923)—both containing some fine virtuoso solo work. *Irving Mills* and his *Hotsy Totsy Gang* are back again with a high speed Railroad Man and a less striking though resilient Crazy 'Bout My Gal (Brunswick 4885).

Louis Armstrong stars as brilliantly as ever this month with two knockout discs, one coupling amazingly original transcriptions of Confessin' and If I Could Be With You Tonight that quite redeem these pieces from their usual inanity (41448), and the other featuring an extremely deft I'm a Ding Dong Daddy and I'm in the Market for You (41442). The piano work of *Hines* and *Armstrong's* own vocal swoops and loop the loops—particularly in I'm a Ding Dong Daddy, are beyond all words of adequate praise. Not far behind is *Ellington's* *Jungle Band* playing at frantic speed and high pressure in the Duke's own Cotton Club Stomp and Wall Street Wail (Brunswick 4887). Another splendid Brunswick hot disc is *Anny Kirk's* coupling of Froggy Bottom and Corky Stomp (4893), both distinguished by some superswell pianoing—note particularly the accentuations. *Clarence Williams* trots out his *Jug Band* in Kansas City Blues and Sitting on Top of the World (Okeh 8826), very blue and mournful, and his *Washboard Band* in contrastingly styled Where that Ol' Man River Flows and Shout, Sister, Shout (Okeh 8821). The River piece falls rather flat, but Shout, Sister, Shout is one of the best performances of the month, vociferous, fast, and irresistibly catchy.

Honors on the strong Victor hot dance list are divided between the *Washboard Serenaders* and *McKinney's* *Cotton Pickers*. The former are the more original and striking, playing a remarkable colorful and primitive Teddy's Blues, coupled with a joyous Tappin' the Time Away that brings forth as amazing a variety of percussive effects as can be imagined. V-38610—a great record for the hot connoisseur. The *Cotton Pickers* are at their best in that grand song, Baby Won't You Please Come Home? and a briskly kicking Hullabaloo (22511), but the peppery Okay, Baby, and the more songful I Want a Little Girl (23000) are not far behind. *Fess Williams* does good but not over-remarkable work in *Ida* and *Dinah* (23005), Just to be With You Tonight

and Everything's O. K. With Me (23003); *King Oliver* contrasts a shrill Struggle Buggy with a smooth Don't You Thing I Love You (23001); and *Jelly-Roll Morton* offers a bold Mushmouth Shuffle and a performance of I'm Looking for a Little Blue Bird in which the tuba—of all instruments—is starred (23004).

RUFUS

Due to space exigencies, the "Foreign Record Reviews" have been postponed until next month.

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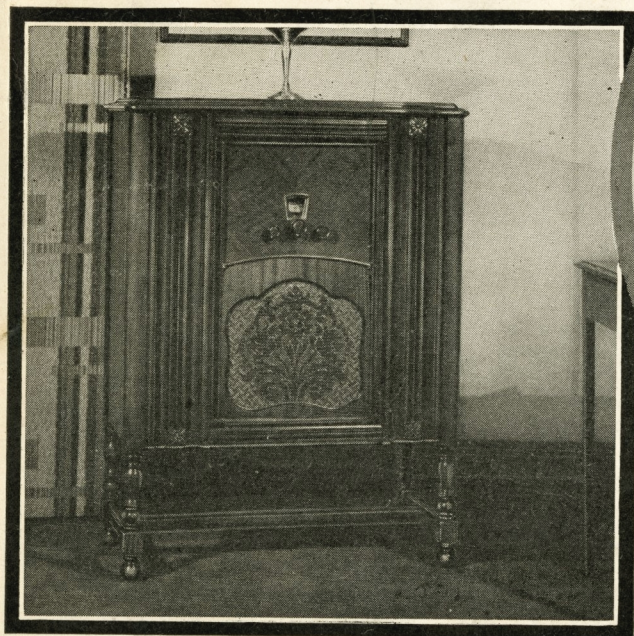
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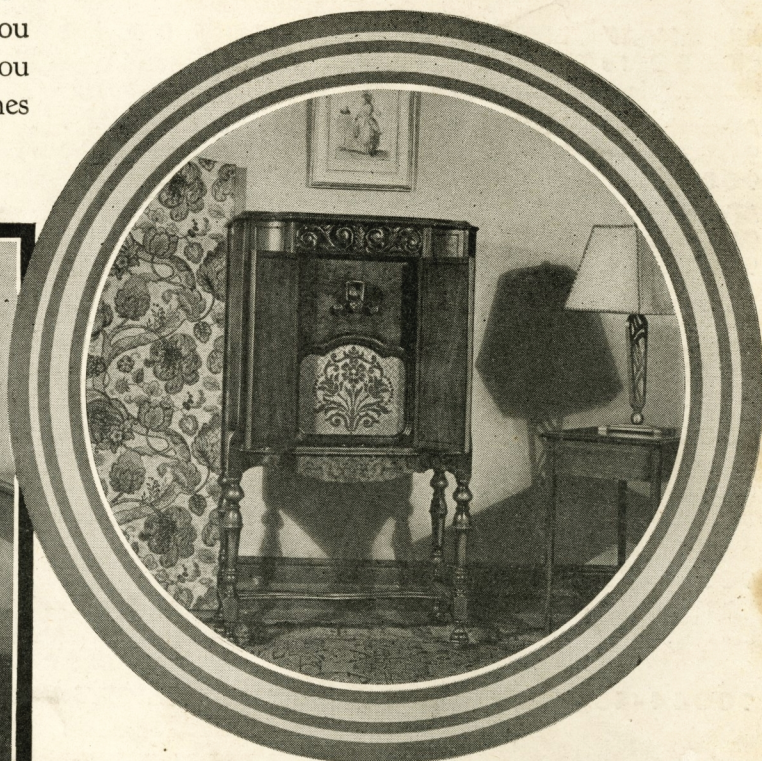
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